

MUSIC & DRAMA  
Indexed

# MUSICAL AMERICA

MAY 10, 1931



Alexander Leventon

Eugene Goossens, Newly  
Appointed Conductor of  
the Cincinnati Symphony  
Orchestra and Conductor  
of This Year's Cincinnati  
May Festival, Which  
Opened Brilliantly Under  
His Baton on May 5

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THREE  
DOLLARS  
A  
YEAR

TWENTY  
CENTS  
A  
COPY



# THE CURTIS INSTITUTE of MUSIC

JOSEF HOFMANN, *Director*

During the season 1930-31 the Curtis Symphony Orchestra, Emil Mlynarski, conductor, has added further achievements to its long list of successful public appearances. Concerts have been given in Philadelphia, Washington, D. C., Baltimore and Bryn Mawr, in addition to many radio programs over the network of the Columbia Broadcasting System. The orchestra concludes the present season with a concert at Harrisburg, Pa., on May 9.

Composed of 100 students of The Curtis Institute of Music, the orchestra has won high praise in public performances. From its ranks have been selected many members of the leading symphony orchestras of the country.

With the return of Mr. Mlynarski to his state position as conductor of the Warsaw Opera at the close of the season, Mr. Fritz Reiner will assume the position of conductor of the Curtis Symphony Orchestra and head of the orchestra department of The Curtis Institute of Music.

## PHILADELPHIA

"That the Curtis Symphony Orchestra is an accomplished group of musicians is no longer news. They went about their work in a thoroughly professional manner."—*Bulletin*, Jan. 29, 1931.

"Fine flexibility of style, sincerity and devoted zeal and unity of effort were qualities that prevailingly distinguished the performance. A memorable presentation of the Brahms Symphony was especially spirited and spontaneous, and the orchestra achieved a splendid climax in the finale."

—LINTON MARTIN, *Inquirer*, Jan. 29, 1931.

## WASHINGTON, D. C.

"No more reliable prediction for the future of fine music in America could be made than such a concert as was played by the Curtis Symphony Orchestra yesterday in Constitution Hall. There wasn't a bad attack, there wasn't a false note; there was brilliant tone and amazing tempo and rhythm. There was not a dull moment or a draggy one. The orchestra played Brahms' Second Symphony with fire, sweep and fullness of tone; the 'Don Juan' was downright thrilling; and the 'Bartered Bride' Overture was played as well as we have ever heard it."—RUTH HOWELL, *News*, Feb. 10, 1931.

"The Curtis Symphony Orchestra is assuredly one of the wonders of this musical age. This amazingly unamateurish group of amateurs played a splendid program of Brahms, Tchaikovsky, Strauss and Smetana. So long as the younger virtuosos are capable of giving such a program, oncoming Toscaninis will have plenty of material with which to fill their orchestral ranks."—*Star*, Feb. 10, 1931.

## BALTIMORE

"The Curtis Symphony Orchestra gave a concert in the Lyric Theater last night which not only makes the usual critique on students' work superfluous, but proved they have reached a high goal which does not suffer the least by comparison. The scope of the program alone would preclude any notion of a mere juvenile attempt. The performance not only bore out the idea, but emphasized that here was a group of young players of hair-trigger enthusiasm, trained to a degree which was admirable."—*Sun*, Feb. 1931.

"The measure of virtue attained by the Curtis Symphony Orchestra is truly amazing. The orchestra manifested a power and technical control, a spontaneity and enthusiasm which was nothing less than astonishing."—*News*, Feb. 9, 1931.

THE CURTIS INSTITUTE OF MUSIC  
Philadelphia



Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND

## GOOSSENS HAILED IN BOW AS LEADER OF MAY FESTIVAL

English Composer Triumphs in Debut as Musical Director of Cincinnati Biennial Series, Conducting Brahms's "German Requiem" with Large Choral Forces and Symphony — Mendelssohn's "Hymn of Praise" Shares Opening Program

[By Telegraph to MUSICAL AMERICA]

CINCINNATI, May 5.—Eugene Goossens, inaugurating the twenty-ninth May Festival at Music Hall tonight, was hailed triumphantly by a rising audience, chorus and orchestra on his first entrance. The occasion marked Mr. Goossens's assumption of the post of musical director of the noted festival, which has contributed important events to American music annals, and served as a stirring prelude to his future activity in this city, where he will conduct the Cincinnati Symphony next season.

After bowing repeatedly, the British composer-conductor took up his baton and, facing the audience, opened the festival by leading the vast assembly and the musical forces in "America," which was sung inspiringly.

The first concert of the six which will compose the festival program this year included excellent performances of Brahms's "German Requiem" and Mendelssohn's "Hymn of Praise." In the former work the soloists were Editha Fleischer, soprano of the Metropolitan Opera, and Fraser Gange, baritone, with the May Festival Chorus of 350 and a chorus from the Cincinnati College of Music, accompanied by the Cincinnati Symphony and organ. The Mendelssohn work was sung by Miss Fleischer, Eleanor Reynolds, contralto; Walter Widdop, English tenor, who made his American debut successfully on this occasion, and the Festival Chorus, with orchestral and organ accompaniment.

### Honor Van der Stucken's Memory

The work of the soloists was not outstanding in the first concert. The chorus and orchestra performed brilliantly under Mr. Goossens, who showed mastery as pilot of the big ensemble. The Brahms Requiem was sung in memory of the late Frank Van der Stucken, for many years conductor of the May Festivals. The capacity audience applauded the conductor and soloists enthusiastically after the performance of this work. Mr. Goossens brought out Alfred Hartzel, chorus master of the festivals since 1908, to share in the tributes.

The concert was an auspicious opening of what promises to be a noteworthy festival. The other five concerts of the festival will be reviewed in the next issue.

A. WALTER KRAMER



Otto Kurt Vogelsang, Berlin  
Juliette Lippe, American Soprano, as Isolde, a Role She Is to Sing in London This Year

## ANNOUNCE SERIES AT TEATRO COLON

Pizzetti and Klemperer Are Among Conductors of Opera

BUENOS AIRES, April 30.—A brilliant program has been announced for the annual opera season at the Teatro Colon, which is to open on May 22, for the first time under the general artistic direction of Max Hofmüller, intendant of the Cologne Opera. Ildebrando Pizzetti is expected to come to South America to conduct his opera "Fra Gherardo."

Otto Klemperer is announced as the chief conductor of the German repertoire, with Georg Hartmann, intendant of the Breslau Opera, as stage director. Assistant conductors will include Georg Sebastian of the Berlin Municipal Opera, and Oreste Picardi of the Cologne Opera. The German repertoire includes "Meistersinger," billed for the opening night; "The Ring," "Fidelio," "Marriage of Figaro," "Rosenkavalier," "Salome," "Tristan" and "Fledermaus."

Among the artists who are announced for the German productions are Frida Leider, Maria Olszewska, Maria Rajdl, Maria Ranzow, Lauritz Melchior, Alexander Kipnis, Emil Schipper, Ludwig Hoffmann, Karl Jöken, Jean Stern, Hans Wrana and M. Bednarczyk.

The Italian works will be conducted by Ferruccio Calusio of La Scala and Signor Capuana of the San Carlo in Naples. A feature of the series will be the South American debut of Lily Pons. The works announced include, as novelties, Leoncavallo's "Edipo Re," Monteverdi's "Orfeo" and Catalani's "La Wally." Thomas's "Hamlet" will be sung in Italian. Other works announced include "Secret of Suzanne," "Gianni Schicchi" and "L'Elisir d'Amore."

Ernest Ansermet will conduct the French repertoire, which will include "Pelléas," "Lakme" and "Manon."

### Juliette Lippe Makes Debut at Covent Garden

[By Cable to MUSICAL AMERICA]

LONDON, May 4.—Juliette Lippe, American soprano, made her debut at Covent Garden Royal Opera tonight as Brünnhilde in "Siegfried." Bruno Walter conducted the Wagner work. Her singing of the scene of awakening and the love duet with Siegfried roused the enthusiasm of the large audience.

During her Covent Garden engagement, Mme. Lippe is scheduled to sing the roles of Isolde, Elsa and the other Brünnhildes of "The Ring."



Heinz Tietjen, Chosen as Administrative Head of the Berlin State Opera Under den Linden

## OPERA IN BERLIN HAS NEW LEADER

Tietjen to Be Director of Linden Opera House—Guests Engaged

BERLIN, April 30.—According to an official announcement of the Opera unter den Linden, Heinz Tietjen will assume the direct administration of the State Opera at the close of the present season. He will be assisted by Dr. Julius Kapp, the distinguished dramatist of the Opera, who will continue in the latter capacity in addition to his new duties. Professor Ludwig Hörth will act as administrative stage director. Erich Kleiber will be among the first conductors, together with Leo Blech and probably Otto Klemperer.

Bruno Walter is to conduct a number of performances of Weber's "Oberon" as guest at the Opera unter den Linden early next October. This will be Walter's first activity at this opera house, and for the time being will be limited to this one work, owing to his many engagements elsewhere. Furtwängler is also to be a guest.

The tentative program for next season contains the following works: Hans (Continued on page 40)

## SIX NEWCOMERS FOR NEXT SEASON AT METROPOLITAN

Gatti-Casazza Adds "Petruschka" and "L'Oracolo" to List of Novelties Previously Announced—Three New Singers Include Marie von Essen, Max Lorenz and Carlton Gauld — Giuseppe Conca Added to Assistant Conductors

TWO additional novelties to be given next season at the Metropolitan Opera were announced by Giulio Gatti-Casazza, general manager, in his annual statement to the press before sailing for Italy with Mme. Gatti-Casazza on the Augustus on April 24. Stravinsky's ballet "Petruschka" and Franco Leoni's one-act opera "L'Oracolo" will be revived next season. The rest of the program, previously announced, includes the American premieres of Weinberger's folk opera "Schwanda," and Montemezzi's one-act opera, "La Notte di Zoraima"; the first Metropolitan Opera performances of Verdi's "Simone Boccanegra" and Suppé's comic opera, "Donna Juanita," and revivals of "Lakmé" and "Sonnambula." The premiere of Hanson's "Merry Mount" has been postponed until the season of 1932-33.

The engagement of the following singers was announced by Mr. Gatti-Casazza: Marie von Essen, American contralto, who has sung in European opera houses and with the German Grand Opera Company this season; Carlton Gauld, American bass, who has sung at the Paris Opera, and, as previously mentioned, Max Lorenz, tenor of the Dresden Opera.

### Comes From Covent Garden

Giuseppe Conca, who has been active at Covent Garden, London, has been engaged as assistant conductor. As previously announced, Alessandro Sanine, Russian stage director, and Dr. Hanns Niedeecken-Gebhard, of the Berlin State Opera, have been engaged to replace Wilhelm von Wymetal, who has asked to be released from his engagement, and Ernst Lert, "whose contract the management would not extend," according to the announcement.

Additional artists to be engaged before the opening of the next season, according to Mr. Gatti-Casazza, include a tenor, a dramatic soprano, a mezzo-soprano and a baritone. Otherwise, the personnel will be the same as this year, with the exception that the following artists will not sing with the company: Elena Rakowska and Beatrice Belkin, sopranos; Maria Ranzow, Marion Telva and Eleanor La Mance, contraltos; Walter Kirchhoff, tenor, and Everett Marshall, baritone.

Maria Jeritza will sing the title role in "Donna Juanita," which, like "Bocaccio" this season, will be provided (Continued on page 40)



## CLEVELAND OPERA ATTRACTS THROG

### Brilliant Week's Series by Metropolitan Sets Record

CLEVELAND, May 5.—Records in attendance for indoor performances of grand opera were broken during the eighth annual engagement of the Metropolitan Opera Company at Public Auditorium, from April 27 to May 2, according to Robert J. Bulkley, chairman of the Northern Ohio Opera Association. Eighteen thousand people heard the two performances on May 2, when Taylor's "Peter Ibbetson" was sung in the afternoon by Lucrezia Bori, Edward Johnson and Lawrence Tibbett to the largest audience of the week, in the presence of the composer, and Lily Pons made her third appearance in "Lucia" with Beniamino Gigli, Giuseppe Danise and Leon Rothier at night. More than 70,000 persons heard the eight operas. Every performance was sold out ten days in advance of the engagement.

#### Artists in Local Bows

Maria Jeritza, Lily Pons, Georges Thill, and Grace Moore made their first operatic appearances in Cleveland during the engagement. The series opened on Monday with Rosa Ponselle, Giacomo Lauri-Volpi and Mr. Tibbett singing "Traviata" notably. Tullio Serafin conducted.

"Tosca" was sung on Tuesday night, with Mme. Jeritza and Messrs. Thill, Tibbett and Cehanovsky. Vincenzo Bellezza conducted a spirited performance, superbly mounted, as was every production of the season. Mr. Thill made his best impression on Thursday evening, when he sang Don José with Mme. Jeritza, Grace Moore and Ezio Pinza in "Carmen," Louis Hasselmans conducting.

#### A Brilliant "Mignon"

Among the high points of the week were the performance of "Mignon," conducted by Mr. Hasselmans, with Miss Bori, Mr. Gigli, Mr. Pinza and Gladys Swarthout, and the first appearance of Miss Pons. The French coloratura was heard again on Friday afternoon in "Rigoletto," with Mr. Bellezza conducting, and a cast including Mr. Gigli, Mario Basiola and Ina Bourskaya. The soprano's singing of "Caro Nome" brought the usual acclaim.

Miss Ponselle was heard in "Norma" on Friday night, with Mr. Serafin conducting, and a cast including Armand Tokatyan, Mr. Rothier and Miss Swarthout. Her performance was again of moving beauty. This was the third consecutive season in which the opera had been sung in Cleveland.

MARGARET ALDERSON

#### Winfield Choir Member Killed in Bus Crash

GREENSBURG, PA., May 5.—Eight students of Southwestern College, Winfield, Kan., were injured, one fatally, in a bus crash near here on April 22.

Ellis French, twenty, of Pretty Prairie, died in a hospital here. The others were expected to recover.

The students were members of the college choir which was on a three-weeks' concert tour, traveling in two buses.

Haydn Owens, conductor of the choir, was not injured.

#### Hertz and Rodzinski for Hollywood Bowl

LOS ANGELES, May 5.—Conductors engaged for the Hollywood Bowl this Summer, in addition to Sir Hamilton Harty, Walter Damrosch and Pierre Monteux, previously announced, are Artur Rodzinski, Alfred Hertz and a sixth yet to be chosen. Soloists during the season will include Richard Bonelli, Richard Crooks, Kathryn Meisle, Queena Mario, Albert Spalding and others. Two ballets will be presented by Adolph Bolm and Ernest Belcher, the latter of Los Angeles.

## CHOOSE PROGRAMS FOR NORTH SHORE

### Festival Concerts Will Be Conducted by Stock with Noted Soloists

CHICAGO, May 5.—The Chicago North Shore Festival will be held at Northwestern University Gymnasium, Evanston, during the week of May 18 to 23. Five concerts will be held on Monday, Tuesday, Thursday and Saturday evenings, and Saturday matinee.

Frederick Stock, who this year succeeds Peter C. Lutkin, will serve as musical director, and Henry E. Voegeli, manager of the Chicago Symphony, will again be the business manager. John W. Beattie and Horace Whitehouse are assisting Mr. Stock in training the festival chorus of 600 voices. The Chicago Symphony will participate in all concerts.

The soloists engaged for this year's festival include Ignace Paderewski, pianist; Lily Pons, coloratura soprano of the Metropolitan Opera; Walter Widop, noted English tenor; Dan Gridley, tenor; Florence Austral and Jeannette Vreeland, sopranos, and Eleanor Reynolds, mezzo-soprano.

Two major choral works are in preparation: Honegger's "King David" and Roussel's Eightieth Psalm. In addition to the festival chorus of adults, a children's chorus of 1600 voices will take part in the programs. Paul Leysac will serve as the narrator in "King David."

A. G.

## HERBERT INCH AWARDED FELLOWSHIP IN ROME

### Young Rochester Composer Wins Three Years' Residence and Stipend in Competition

The American Academy in Rome has announced the award of the Walter Damrosch fellowship in musical composition to Herbert Inch of Rochester, N. Y. Ten candidates took part in the final competition.

Vittorio Giannini of the Juilliard Graduate School, New York, was given honorable mention.

The stipend of the fellowship is \$2,000 a year for a term of three years, beginning Oct. 1, 1931, with residence and studio provided free of charge.

Mr. Inch is twenty-six years of age. He was born at Missoula, Mont., studied harmony and counterpoint with A. H. Weisberg at the State University of Montana during the year 1921-1922, and then for six years attended the Eastman School of Music at Rochester, studying composition with Dr.

## Lange Is Promoted to Assistant Leadership of the Philharmonic



Hans Lange, Assistant Conductor of the New York Philharmonic Symphony

The Philharmonic-Symphony Society of New York has announced that, at the request of Arturo Toscanini, Hans Lange, hitherto assistant concertmaster of the orchestra, will discontinue his duties as violinist in the orchestra in order to devote all of his time to his work as assistant conductor. It has not yet been decided who will replace him at the first desk of the violin section.

## PULITZER PRIZE WON BY ELLIOT GRIFFIS

### Bostonian Awarded Scholarship for Study During Year in Europe

The Pulitzer Traveling Scholarship in Music for 1931 has been awarded to Elliot Griffis, composer and pianist, for his Second String Quartet. The value of the award is approximately \$1,800 and provides for a year's residence and study in Europe.

Mr. Griffis, who was born in Boston, studied painting at the School of Fine Arts in New York and piano and composition at the Ithaca Conservatory and the Yale School of Music under Horatio Parker. In 1923 he was awarded a Juilliard scholarship.

## RAVINIA SUMMER LIST ANNOUNCED

### Two New Singers Added and Three Novelties Scheduled

CHICAGO, May 5.—Two new singers, an opera new to America and one new to Chicago, as well as a number of interesting revivals are planned by Louis Eckstein for the coming opera season at Ravinia from June 20 to Aug. 31.

As previously announced, the novelties will be the American premiere of Messager's comic opera "La Basoche," with Yvonne Gall in the title role; the first Chicago performance of Taylor's "Peter Ibbetson," with Lucrezia Bori, Edward Johnson and Alfredo Gandolfi in his first appearance as Colonel Ibbetson, and the first Ravinia performance of Rossini's "William Tell," with Giuseppe Danise, Elisabeth Rethberg and Giovanni Martinelli. The performance of "Lohengrin" this season will include the second act, which has previously been omitted owing to train schedules.

In addition there will probably be revivals of the following operas, most of which have served as Ravinia novelties in past seasons:

"Anima Allegra," "Amico Fritz," "Campana Sommersa," "Cheminéau," "Elisir d'Amore," "Heure Espagnole," "Huguenots" (in part), "Rondine," "Vida Breve," "Marouf," "Mignon," "Bartered Bride" and "Secret of Suzanne."

#### Noted Artists Engaged

Frederick Jagel, tenor, and Alfredo Gandolfi, baritone, both of the Metropolitan Opera, will be the additions to the company.

The complete list of artists engaged follows:

Sopranos: Lucrezia Bori, Yvonne Gall, Florence Macbeth, Margery Maxwell and Elisabeth Rethberg.

Mezzo-Sopranos and Contraltos: Ina Bourskaya, Julia Claussen, Philine Falco and Ada Paggi.

Tenors: Giuseppe Cavatore, Mario Chamlee, Frederick Jagel, Edward Johnson, Giovanni Martinelli, Lodovico Oliviero and Marek Windheim.

Baritones: Mario Basiola, George Cehanovsky, Giuseppe Danise, Louis D'Angelo, Désiré Defrère and Alfredo Gandolfi.

Basses: Paolo Ananian, Virgilio Lazzari, Leon Rothier and Vittorio Trevisan.

The Chicago Symphony will again play for the operas at Ravinia. The conductors will be Gennaro Papi, Louis Hasselmans and Wilfred Pelletier. Franco Autori will be the assistant conductor, and Giacomo Spadoni, chorus master. The stage direction will again be under Désiré Defrère. Ruth Page and Blake Scott remain at the head of the ballet.

The Sunday afternoon orchestra concerts and the Thursday afternoon concerts for children will again be conducted by Eric DeLamarter.

## Prussian Academy Awards Beethoven Prize to Hans Pfitzner

BERLIN, April 30.—The Beethoven Prize for 1931 has been awarded to Hans Pfitzner, the composer, by the Prussian Academy of Fine Arts. Pfitzner was unanimously chosen by the three former recipients of this honor, Paul Juon, Heinrich Kaminski and Emil von Reznicek.

The prize amounts to 10,000 marks.

## "Xerxes" to Be Given at Göttingen Handel Festival

The program for the Handel Festival in the German University town of Göttingen this Summer will include a new production of "Xerxes." Previous festivals have included notable revivals of "Julius Caesar," "Otto and Theophanes" and other works by this composer.



# Festival in Washington Attracts Chamber Music Lovers

## Three Days' Programs at Library of Congress Bring Novel Concerts—

## Stage Performances Given Under Direction of Irene Lewisohn—

## Debut of Holle Madrigal Choir Is Happy Feature

By A. WALTER KRAMER



THE Library of Congress Festival of Chamber Music, under the auspices of the Elizabeth Sprague Coolidge Foundation, gave us five programs again this year, on the evenings of April 23, 24 and 25 and the mornings of the two latter dates.

They were a far cry from the Coolidge festivals at Pittsfield, Mass., where we used to foregather each Autumn at the close of the war, amid the turning foliage of the Berkshire Hills and their invigorating air. Transplantation to the charming auditorium in the Library of Congress at Washington has not been a matter of unmixed blessings. At any rate, not this Spring. For the audience was a far less distinguished one as to membership; as for its musical taste, it was responsible for destroying what little faith I had left in audiences' taste, and I confess that was not very much.

Musical literature is so vast that to draw from it five programs of works not heard in the concert halls of a nation should not be an unsurmountable task. Yet it seems to be posing a problem that those in the festival's high places find increasingly unsolvable. The Pittsfield festivals gave us new works, many of them arresting things like Bloch's Viola Suite, Malipiero's "Rispetti e Strambotti," to name but two that come readily to mind. This time there was not a single new composition of vital meaning, and the commissioned work (Prokofieff) was a flat and meatless dud.

### Stage Program Disappoints

Apparently to lend variety (or was it novelty?) the program makers (I assume there is a committee; if not, there should be) resorted to the device of giving us, on April 23, an evening of organ and chamber music with stage action devised and directed by the very gifted Irene Lewisohn. And so we had Bach's towering Toccata and Fugue in D Minor played none too well by Hugh Porter, whilst Benjamin Zemach and an ensemble of seven damsels dressed in red slickers went through a most disconcerting series of gestures and posturings on the stage. I have not the remotest idea what they meant to portray. Nor am I curious to know.

This was fortunately followed by an interlude, called "Music of the Troubadours," a suite of old songs of those picturesque minstrels, which Carlos Salzedo had harmonized exquisitely, superb musician that he is, for soprano, viola d'amore, viola da gamba and harp, the music beautifully performed by Nina Koshetz, Alix Young Maruchess, Paul Grümmer and Mr. Salzedo. The action, in a charming stage design and with costumes by Aline Bernstein, was mimed by Eugenia Liczbinska, Blanche Talmud and Charles Weidman.

Such melodies, set as Mr. Salzedo has done them in the spirit of and for the instruments of their day, lend themselves well to stage portrayal. But what must we think of a chamber mu-



Ossip Gabrilowitsch, Who Conducted a Chamber Orchestra of New York Philharmonic Players in a Program of Old-Time Works

sic festival that asks what is supposed to be a musically cultivated audience to give ear to Ernest Bloch's epoch-making Quartet in B Minor with a prancing ballet disturbing the music? The Gordon Quartet played this soul-searching music compellingly, with tonal resource and musical perception. How content would we have been if we had been given the music as Bloch wrote it in New York in a Winter of discontent some fourteen years ago, in a little hall on West Fortieth Street! But no, Doris Humphrey, Mr. Weidman and Miss Talmud and an ensemble of young ladies were engaged to "interpret" it for an audience, which I supposed understood it as it came from Bloch's brain and heart, *sans ballet*. (I was not so sure of this the next morning, when it approved of the festival's greatest aesthetic sin. Of that later.)

I am of those who admire Miss Lewisohn's art. May I differ with her when it comes to reading meanings into such things as the Bach and Bloch of this program? In less exalted places (than a chamber music festival) program notes in the form of stage action may be permissible. I question, however, the aesthetic which animates such a procedure. To my thinking, stage action and music must be born simultaneously. Inventing a scenario for important music is based on a premise which I find artistically false.

### Recital by Mme. Koshetz

It was on the morning of April 24 that the program was devoted to a song recital by Mme. Koshetz and guitar playing by a Spanish gentleman named Miguel Llobet. Russian songs by Rachmaninoff, Scriabin, Moussorgsky and Stravinsky, and French songs by Debussy, Migot and Ravel, were sung by Mme. Koshetz in her familiar manner, followed by her distorted delivery of Geni Sadere's Sicilian folksong setting "Amuri-Amuri,"

and the singer's own "Cloches de ma patrie," the last sung in English for no very good reason.

To admit of a song recital at a chamber music festival there must be a singer of extraordinary interpretative



Dr. Hugo Holle, Conductor of the Holle Madrigal Singers of Stuttgart, Who Made Their American Debut

ability, giving us songs of the first rank, preferably unfamiliar ones. Their number is legion. Hugo Wolf's alone could supply a dozen programs. This was not the case. When the singer added a cheap song to her own accompaniment after her own effective, but derivative, effusion, the artistic standard of the occasion dropped several degrees. Boris Kogan played Mme. Koshetz's other accompaniments superbly.

Nor have I much sympathy for an artist who is chosen out of hundreds of vocalists to sing at this presumably august convocation who reads from the printed page as in the Sadere song and the seven de Falla songs, which concluded the program. I have never heard the de Falla songs so unconvincingly sung. Long before an artist can make the auditor feel its message, the song must have become part of the artist's musical self. This does not occur until the mere memorizing of the composer's utterance has become a thing of the past.

### Spanish Guitarist in Debut

Of Señor Llobet, who aided the de Falla songs no whit with his hopelessly inadequate guitar transcription of the original piano accompaniments, the less said the better. We have heard guitar playing of the finest type these last few years from a great Spanish artist. Señor Llobet recalled him not—no, not even by comparison. He played pieces by Sors, Albeniz, Tárrega and de Falla, and three works of his own devising, the Tárrega "Rêve" and his own Jota proving to be music of the tawdriest kind, sheer virtuoso stuff that old-fashioned harpists used to regale(!) us with in the drivel of Godefroid, Hasselmans & Co., organists with Lefebvre-Wély and Batiste,

and cornet soloists with—whatever they played. Remember this was a chamber music festival.

And now the mournful fact that the audience, in which I had reposed that tiny shred of faith that I still had (before April 24) in audiences, applauded him heartily. I would not have believed it, had I not witnessed this disaster. It was whispered the next day that the guitarist from Spain had had an accident to his hand, and that on arriving in the capital he had a bandage to



Fayer, Vienna

Carl Engel, Chief of the Music Division in the Library of Congress, the Festival Host

prove it, and thought he would not be able to play. That theory may explain his having missed some of the pyrotechnics he set out to achieve—pyrotechnics in trashy music that had no place at this concert—but they do not explain his very inferior musicianship which he revealed in his first twenty measures and in his piffling compositions.

For the sake of record, let it be said that the Sors piece, listed as a minuet, proved to be a gavotte. As far as we know, there are no minuets in four-four time, not even by Sors, not even as played unrhythmically by Llobet.

### Gabrilowitsch Leads Novelties

On the evening of the dismal morning, Ossip Gabrilowitsch came to rescue us with a fascinating program for chamber orchestra, in which he was assisted by members of the New York Philharmonic-Symphony. With genuine distinction he conducted a Symphony in G Major by Frederick II (the Great), and Bach's Sixth Brandenburg Concerto, Haydn's Symphony in C Major, No. 97, and Respighi's suite of pieces by old composers, "Gli Uccelli" (The Birds). Seated at a piano, modified to sound like a cembalo, which he played masterfully, he spun webs of charm and lofty musicianship which both we and the festival needed sorely after the trials of the two preceding

(Continued on page 10)



# Words and Music: A Lesson from the Elizabethans

**New Volume by John Murray Gibbon Sheds Light on the Subtle Art of Mating Melody to Verse, as Practiced in England from Chaucer to the Cavaliers—Preeminence of Elizabethan School Attributed to Deep Interest in Music Shared by Greatest Poets and Humblest Citizens—Return to Old-Time Ideal Urged**

By OSCAR THOMPSON



THE redoubtable Ernest Newman, in a recent discussion of the little errors of judgment committed by first-rate composers in their word settings, expressed the opinion that "composers in the mass have not advanced as rapidly as their hearers in the feeling for verbal subtleties on the one hand and verbal absurdities on the other, in connection with music."

Composers ought to sing each passage aloud or, better still, have it sung to them by some one else, before committing it finally to paper. The public, he feels, has progressed to a new sensitivity toward word inflections and stresses in music. Most composers are still inclined to think out their vocal line in terms of instrumental music. They do so at their peril; particularly since "the average music lover of today is much more critical of the relations between words and music than his father or grandfather was."

In this, we come to the root of all that can be called a problem with respect to singing in English. No one contends that English has a harsh or unpleasant sound. No one argues that it places any particular obstacles in the way of tone production or tone coloring. The squeamishness which undoubtedly exists when many fastidious listeners are called upon to hear singing in English, pertains almost solely to the effect of the words themselves. On the one hand is the desire for the vocal subtleties, on the other the fear of the vocal absurdities spoken of by Mr. Newman.

## A Fault of the Composer

When we acknowledge, as we must, that English poetry is as subtle and as musical, in its best estate, as the poetry of any speech, the fault reverts squarely to the composer. If the listener is disenchanted, one of two things is true: the composer has chosen his text badly or he has set it badly. The auditor who is uncomfortable is merely manifesting that greater sensitivity to verbal values which the English critic has said is characteristic of the mass of listeners as compared to the run of composers.

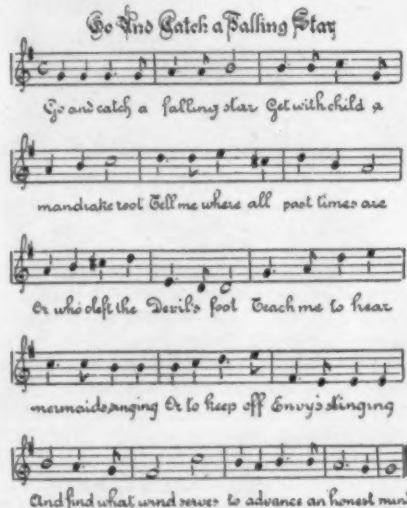
There is no need to search the scores of American operas, past and present, or comb choral works and songs for petty illustrations of wrong accents and disillusioning turns of phrase. These are technical details that could be righted with an altered interval or a dotted note. Of much more consequence is the selection of a singing text. And if Mr. Newman is right—

and we have no doubt that he is altogether right—in putting the composer behind the listener in sensitivity to words, it follows that of those who write vocal music, many stultify themselves at the outset by choosing texts that were never meant for song. There have been composers who could set the multiplication table. The result might be musical—but verbally absurd. Some of us may feel that setting Walt Whitman is like setting the multiplication table. And the catalogue verse of Walt Whitman is a nursery jingle compared to some latter-day texts.

Obviously, there always have been singing poets and non-singing poets. If the composer is striving not to sing—or at least not to sing too obviously—he may wish, above all things, to avoid the text that compels a lilt. But if his other desiderata draw him away from a songlike mating of words and notes, let no one put the blame upon the English language as something either unmusical or unsuitable for song.

## English a Musical Tongue

Just how singable and musical English is, when musicality and singableness are first considerations, is impressed upon us with the most convincing directness in John Murray Gibbon's



**A Typical Elizabethan Air, "Go and Catch a Falling Star," a Setting of a Poem by John Donne, Found in the Egerton MS. 2013**

scholarly volume, "Melody and the English Lyric from Chaucer to the Cavaliers," published in England by J. M. Dent and Sons, and in the United States by E. P. Dutton & Co., Inc. Mr. Gibbon is the man who has conceived and carried out for the Canadian Pacific Railway the varied folk festivals that have brought new interest and vitality to the musical life of Canada. Before he transferred his literary interests to the New World, he was known in England as an authority on folk tunes there. Now, he has done a valuable and a remarkable thing in ferreting out the musical basis for a very considerable part of older English poetry. In this volume he has carefully compiled proof that most, or many, of these poems were written to existing melodies. The tune came first. The words were written to fit. The poets were singers who really sang.

Not all that Mr. Gibbon tells us is new. Irregularities of verse structure, repeated lines, odd sequences, would tell us in Shakespeare, and elsewhere, that the verbal coat was cut to fit some musical model. But what Mr. Gibbon has done is to unearth the tunes them-



**John Murray Gibbon, Author of a New Study of "Melody and the Lyric from Chaucer to the Cavaliers"**

selves. Some, of course, are conjectural. Of others there is little or no doubt. So we have page on page of the notation of old catches, glees, rounds and dance tunes reproduced in company with verses that figured not only in the plays of Elizabethans and the masques of their successors, but poems which have stood alone until our own day as among the finest flowerings of English literature. Much of this represents original research. Most of it would have remained virtually inaccessible but for Mr. Gibbon's book.

## The Versatile Cavaliers

To read this book is to view Ben Jonson, Robert Herrick, Philip Sydney, Shakespeare himself, in an altered light. It is to lift out of the shadows many minor poets and see them clearly as songsters. It is to become acquainted or reacquainted with lyrics of fragrant charm. And it is to discover a trove of tunes so fraught with historical associations as to enrich any reader's cultural background.

Perhaps it is of no great importance that Henry VIII is believed to have composed a song that is still sung. Or that the King Charles who laid his head upon the block played the bass-viol with skill and taste. They were not exceptions among the sovereigns, nor among those unhappy (or sometimes happy) women who were their consorts. Music was part of the bone and sinew of old England, for rustic morris dancer and court favorite alike. Indeed, the book of etiquette of the English court of Elizabeth's day prescribed the chief conditions and qualities of a courtier:

To sing well upon the book.  
To play upon the lute and sing to it with a ditty.  
To play upon the viol and all other instruments with frets.

## New Words to Old Tunes

Old tunes were enduring friends. New texts were provided as eras changed. The melodies went on. A year or two ago, some English morris dancers touring in this country tripped it to the venerable tune known as "Green Sleeves." The tune is twice mentioned in "The Merry Wives of Windsor," and was already old in Shakespeare's day. Others as old or older have had various titles; sometimes an old title persisted, although newer words were without relation to

the name. The designation, "The Bait," will scarcely suggest the poem by Christopher Marlowe known to every school boy, "Come, live with me and be my love." Marlowe wrote his words to a traditional air. But it did not end there. John Donne made of it a fishing song. Sir Walter Raleigh answered Marlowe's lay with one of satirical disillusion. Herrick provided still a new poem. Gibbon gives us the tune as it is to be found in W. Corkine's "Second Book of Ayres," compiled in 1612.

Sometimes, as in the favorite "Passing By" ("There is a lady sweet and kind"), another tune to the same words preceded the melody that is popular today. A setting of "Passing By" of the earlier Thomas Ford is to be found in the English Museum and has been made available to singers by the indefatigable E. H. Fellowes.

After the cavaliers of Stuart days, the setting of new poems to old tunes waned. Dryden's theory was that songs should be used in a play only when supernatural beings or lunatics were introduced! As for Pope, "the critic who fancied himself a poet," he was tone-deaf, and, says Mr. Gibbon, "the century he dominated might almost be called the tone-deaf century." Hence the volume goes no further than the Stuarts.

"Does it really concern us," asks Mr. Gibbon, "whether or not an Elizabethan or Stuart poet wrote his lyrics to dance music or psalter tunes? Personally, I think it does, if only to suggest the thought that the sooner our present-day poets return to this musical tradition, the better. It is not an accident that the English lyric poets of the golden age of English literature were steeped in music. . . . The poet who writes to a melody instinctively writes verses that come trippingly from the tongue, whereas the poet of the printed page is heavy with sibilants and successive consonants." He quotes Ezra Pound: "Poetry withers and dries out when it leaves music, or imagined music, too far behind it. Poets who are not interested in music are, or become, bad poets."

And musicians who are not interested in poetry—singers who are not interested in song—what, we may ask, do they become? The answer is not so far to seek.

## Apollo Music Club Formed in Washington

WASHINGTON, May 5.—The organization of the Apollo Club of Washington, a new musical unit limited to 100 male singers, has been announced. Lieutenant Charles Riemer, U. S. A., is the conductor. The organizers of the club include Romeo Guaraldi and Dr. Seba Christie, vocal instructors. Edwin Steffe, Henry Nestor and Adolph Turner comprise the voice committee. Charles B. Moses is business director, and S. W. Swigart, librarian.

A. T. M.

## Augusto Novaro Nominated for Guggenheim Award

Augusto Novaro, exponent of an original theory of harmonics, has been awarded a fellowship by the Mexican committee of selection of the John Simon Guggenheim Memorial Foundation. The award is to enable him to carry on experiments in the mathematical and physical bases of music. Mr. Novaro is now visiting the United States.





Dear MUSICAL AMERICA:

I have read many clever things by Ernest Newman of the London *Sunday Times*, but never a better one than his recent review of the Hans von Bülow letters, which have just appeared. A lady named Hannah Waller has translated them. Mr. Newman points out very kindly, indeed, some of her errors. Among these is the gem. I quote:

"But the most curious of Miss Waller's variations on the original is on page 106 of her book. Bülow, who is perfecting himself in Italian in Florence, is made by her to say: 'I speak and write the language fairly fluently now. The best way to learn it is by dialogues under the bedclothes.' Far be it from me to question the soundness of this prescription for the study of the finer points of a foreign language in the country of origin. I would only remark, in all diffidence, that there is no suggestion in the original of anything beyond the word 'dialogue': 'Ich spreche,' says Bülow, 'und schreibe jetzt ziemlich ungebroschen die Sprache—den besten Unterricht gewährt darin der Dialog.' I hesitate even to make the timid query in the case of so good a German scholar as Miss Waller, but is it just barely possible that, having had occasion to look up 'Unterricht' (instruction, education, tuition) in the dictionary her eye has caught the adjacent 'Unterrock,' which my dictionary defines as 'under-petticoat, jupon (sic), skirt'?"

I haven't the slightest idea whether Miss Waller's eye actually wandered from "Unterricht" to "Unterrock" while she was looking it up in the dictionary, as Mr. Newman seems to think it did. But I have an idea that a person who sets out to translate a German book ought to know the meaning of a word like "Unterricht" without being obliged to look it up in a dictionary! *Nicht wahr?*

I was looking through that extraordinary book by Walter Willson Cobbett, his "Cyclopedic Survey of Chamber Music," which was reviewed by you recently. What a fine job Mr. Cobbett in his enthusiasm for chamber music has accomplished!

Among the American contributors I find the name of Burnet C. Tuthill, who, among other things, has contributed a splendid article on "The Clarinet in Chamber Music." Mr. Tuthill is well equipped to write this article, for he is a very accomplished clarinetist, is certainly the best clarinetist I know, who does not make the playing of this instrument his profession. He also has articles in Mr. Cobbett's book on the horn, oboe and percussion.

He is all around musician, too, having shown skill as a choral conductor, also as business manager of the Cincinnati Conservatory, a post which he held for several years with distinction. He is now doing valuable work for the National Association of Schools of Music.

Loudon Charlton was one of the old guard among musical managers, and his death on April 27 was a great shock to his many friends everywhere. He had a long career of more than thirty years as a manager, and had directed the concert tours of some of the greatest artists, Sembrich, Galski, Bispham, the Flonzaley Quartet, to mention just a few.

He was not a commercial manager in the strict sense, preferring to manage genuinely artistic attractions to sensational ones. I dare say that is why he did not make as much money as some of his confrères. But he did make a definite place for himself and his o. k. meant just that to local managers throughout the land. He was a musician, too, and composed some charming songs, about which he was over-modest.

In business he was always high-minded, his position decided by the ethical side. After retiring at the end of the concert season 1928-29, he went to his farm in Connecticut to live quietly with his wife, the lovely soprano, Helen Stanley. But inactivity irked him and before long he was back in the field as an executive of Community Concerts Corporation, with which he was connected until his death.

He will be sorely missed. His going takes another of the older men in musical management, those who laid the foundations for the elaborate structure which the broadcasting companies have today taken over in conjunction with their own activities. Loudon Charlton was a definite personality in the concert field for more than three decades. *Ave atque vale!*

Hardly had the news of Loudon Charlton's death been received, when the message came that Martin H. Hanson, prominent for many years in the managerial world, had died.

Mr. Hanson had withdrawn from active participation, had closed his New York office and divided his time between Europe and the United States. He specialized in choral attractions when he toured the great St. Olaf Choir and later the Westminster Choir of Dayton. He was working in conjunction with Richard Copley on choral things, and had been responsible for the coming to the Washington Festival of Dr. Holle's Madrigal Singers of Stuttgart.

Hanson, who was a German by birth, had had a varied career in South Africa, Australia and California before he came to New York, where he was established as a concert manager by the editor of a music journal. He brought us, among others, Ludwig Wüllner and Ferruccio Busoni and had the vision to recognize the great gifts as composer and pianist of Leo Ornstein more than fifteen years ago, when no one wanted to manage him.

He was a lover of things artistic. Above all, he loved life. Though he had lived many years in America he still had the European method of handling his artists, treating each one as an individual personal problem.

Hanson and Charlton reflected an era in concert managing which is no more. They did their work for the joy it gave them just as much as for financial rewards.

A friend reminds me that it was the late Charles H. Ditson who made possible that great series of volumes known as The Musicians Library, which the Oliver Ditson Company has published for years. In a recent article your editor paid tribute to William Arms Fisher, the distinguished editor of that publishing house, who conceived the idea for the series.

That is true, and it is greatly to his credit that he inaugurated its publication and maintained its development over the years, adding one noteworthy volume after another edited by famous musicians and critics. But it should be known that it was Mr. Ditson who financed the series from his personal funds, quite apart from the funds of the Oliver Ditson Company, of which he was president.

The series, which has been a success, was naturally an idealistic enterprise and one from which no great commercial returns could be expected. Accordingly, Mr. Ditson appropriated a certain amount of money each year to make the series possible. Music lovers all over the world, who have enjoyed the series, are, indeed, grateful to him for his generous sponsoring of one of the finest things of its kind in serious music publishing in this or any other country.

A Johns Hopkins professor has discovered that by reducing atomic vibrations and musical vibrations to a greatest common denominator, music can be composed which expresses concrete matter in absolute terms. He thus can play wood alcohol for you, or gasoline or gum drops, or, for instance, that delectable and well-nigh forgotten beverage which we used to call an "Angel's bosom."

After all, this is not so far a cry as it might seem. Much of the music recently composed might, without a too-long stretch of the imagination, be an incarnation in sound of poison ivy or ipecac.

Felicitations to *The Music World*, a new Pacific Coast monthly magazine, which, under the editorship of Walter David, has just completed its first year. Mr. David is remembered as a manager in New York in the firm of Foster & David, which managed such great artists as the famous Olive Fremstad and introduced Lucy Gates on her return to America after her European career.

A resident of Southern California in recent years, he has reflected admirably in his magazine the spirit of music in that land of sunshine.

It seems that members of the chorus of the Friends of Music are writing letters to the newspapers. Deems Taylor recently got one from a chap, and your Oscar Thompson has had several at the New York *Evening Post*, of which he is music critic. Well, I suppose these are disgruntled members; there must be disgruntled members, just as there is a disgruntled public.

I wonder if Mr. Bodanzky realizes that over a period of some ten years he has produced some 200 works, only seven of which were French and none of them American. "Is this Art for Art's Sake, or Kunst für Kunst?" asks Mr. Taylor in an article in the New York *American*. He reminds us, as I reminded you some time ago, that with this notable showing of French music, the society's programs bear the inscription, "L'Art pour l'Art."

Why not do Franck's "Béatitudes," to name a French masterpiece?

## With Pen and Pencil



When Rosa Ponselle Goes to Covent Garden This Summer, One of the Events of the London Season Will Be the Metropolitan Soprano's Creation of the Leading Role in Romano Romani's Opera, "Fedra"

Is it possible that Mr. Bodanzky has never taken the trouble to look at some of the finest choral compositions done by our composers? I wonder what he would think of Loeffler's "For One Who Fell in Battle"? of Parker's "Hora Novissima," or the same composer's "Morven"? or Stillman-Kelley's "Pilgrim's Progress"? or Henry Hadley's "Resurgam," "Music: An Ode," to Henry Van Dyke's fine poem, or even Mr. Taylor's early "The Chambered Nautilus," one of the most sincere pieces he has written, and which so fine a musician as Kurt Schindler thought good enough to produce with the Schola Cantorum in 1916.

Wake up, Mr. Bodanzky! We are getting tired of requiems, quite as the gentleman who wrote to Mr. Taylor says in his letter. Dressing up in black gowns on Sunday afternoons and singing requiems may satisfy somebody's complex, but it is not apparently giving choral pleasure to nearly as many music lovers as the society would like it to. The vacant seats at the Friends' concerts grown in number, the atmosphere even at the Metropolitan verges on the funereal. Give our Anglo-Saxon cousins a chance, too. There are fine new choral works by Eugène Goossens, Armstrong Gibbs, Vaughan Williams. A first-class performance of "The Dream of Gerontius," which has not been heard in many years in New York, would be more than welcome.

I am glad to hear that Dusolina Giannini has been repeating her operatic successes in Germany. Dispatches came through the other day telling of ovations which she had after singing the title role in "Tosca" in Hamburg. She is as big an operatic singer in Germany as she is a concert star here. More power to her!

That she will blossom out in opera in this country in the not too distant future is the hope of your

*Mephisto*



# America's School Music Movement—Whither Bent?

This is the sixth and last in a series of articles devoted to problems confronting the teacher of music in American public schools, which MUSICAL AMERICA has presented to its readers. The author, Max T. Krone, is the director of the department of school music at Western Reserve University, Cleveland; second vice-president of the Music Supervisors' National Conference, and a member of the editorial board of the Music Supervisors' Journal. The fifth article of the series appeared in the issue of March 10.—Editor, MUSICAL AMERICA.

By MAX T. KRONE

**P**REDICTION is probably the most dangerous and thankless task any mortal attempts. Especially is this true in an age like ours, when tomorrow's world may be almost unrecognizable as the child of today.

If, however, the past and present offer any key to the future of music in the public schools, the following picture is probably not far from the truth.

Let us first take the country as a whole. Probably the most significant trend is the slow but certain improvement in musicianship on the part of school music teachers generally. A good many factors, sociological and economical, are contributing to this end. Rapid and cheap transportation has broken down the isolation that marked American communities twenty years ago. It is no longer a novelty for a chorus, band, or orchestra to travel across the country, the State, or several States to enter a contest or festival. And, whatever the defects and evils of the music contest, it has certainly made hundreds of music teachers realize how much more training they needed in order to produce musical results that would stand comparisons.

## Effect of New Mechanisms

Even more startling in their effect on the musical standards of both teachers and public will be the radio and reproducing machine. No sane superintendent of schools would employ a teacher of English literature who had not studied the works of the masters of English prose and poetry. No superintendent, to my knowledge, ever asked if a prospective music teacher had studied the major works of Bach, Beethoven, Brahms, Schubert, Schumann, Franck, Wagner, Verdi and Debussy. That would be one way of limiting the number of applicants.

Teacher-training institutions, outside the metropolitan centres, have, until the advent of the radio and electrical sound reproduction, been unable to provide for their students the opportunity to hear the world's best music literature. It is probably safe to say that most of our training centres are not, even now, making the most of the present opportunities.

Granted that the radio and phonograph now provide the music teacher with the chance to enlarge his musical vocabulary and raise his standards of taste and judgment, what are they doing to the people of his community?

## Higher Orchestral Standards

There was once a time when the home town high school orchestra sounded fine to the parents and friends who went to hear it, in spite of shortcomings in tone quality and intonation. To most of those people that was the best orchestra they had ever heard. What happens now, after these same parents and friends have listened over the radio to orchestras that play with good tone quality and intonation? Their ideals and judgments have moved up. Now the local school orchestra leader has to



Max T. Krone, Director of School Music at Western Reserve University, Who Predicts a Further Growth in Educational Standards

produce a better orchestra or he loses the support of his community—and ultimately his job.

There is no doubt that the radio, talking picture, and phonograph have worked a great hardship on this generation of musicians and the music trade. Whether they continue to do so will depend not on the machines, but on the use to which we put them.

A third element that is making for a higher level of musicianship among school music teachers is the fact that the supply of available teachers now equals the demand. This means inevitably that employers can insist on a longer and better preparation, and that the incapable will begin to fall by the wayside.

## School Curricula Broadened

Another trend that seems unmistakable is the ever increasing provision for a musical education at public expense. Consider the changes that have taken place in our social, economic, political and educational thinking in the last hundred years. Whether we like to face it or not, we are headed for an ever greater assumption by the agencies of the State of practically all the duties that once were assigned to the home or the individual. Naturally this tendency is felt most strongly in the larger cities.

Educationally, we have expanded in two ways. First, we have extended vertically the period of instruction a child may receive at public expense from six years of grammar school to the graduate school of our State universities. Secondly, we have extended horizontally the program of studies at every level from kindergarten to university until we are offering training in everything under the sun in our schools. You may object to paying the extra taxes such a program involves, but when your child goes to school you expect him to receive the kind of training best suited to his talents.

Our schools were first organized to provide for a literary and religious edu-

cation. Then science demanded and received its place. Now the fine arts and physical education are insisting on theirs. And with the ever increasing problem of a large leisure time period facing us, it will soon be taken for granted that these latter branches are an essential part of the tree of learning.

What will become of the private music teacher? What has become of the private tutor in other fields? It is already possible in a good many school systems for a child to receive as good training in musical performance and theory as he receives in other subjects. At least one State university now offers private instruction in music for a very negligible fee above the regular tuition rate.

## Expensive Instruction

Musical instruction, even in classes, is costly because of the equipment and materials needed, but few other subjects have such demonstration possibilities. The people who have pioneered in securing a large place for music in the school program are the ones who have done good work and have let the community see and hear it. Until the time arrives when music is generally accepted as an integral part of the curriculum, the young teacher need feel no hesitancy in displaying good showmanship in exhibiting his products, provided always that the product is good and that the exhibit has not been arranged to advertise the teacher.

## Relief from Executive Burdens

Now let us turn to more specific phases of this school music development. From the standpoint of musical performance, the best results will always come from the larger high schools. Other things being equal, the large school offers a wider range of talent. And the best teachers will be attracted to the situations that offer them most opportunity for developing good ensembles. In such schools there is practically no limit to what may be done, except the teacher's ability.

As a rule, the men who have made the best showing in these positions have been characterized more by their administrative and promotional powers and by their ability to stand up under routine than by their musical ability and sensitivity. In fact, their sensitivity has too often become gradually dulled, and under the pressure of an exhausting day's rehearsing, teaching and managerial duties, they have let their own performing technique and musical growth slip.

## Administration Duties

What can be done about it? Certainly no symphony orchestra would expect its conductor to act as manager also; but that is what a school principal usually expects of his music teacher. The writer knows of two principals who have recognized a high order of musical ability in the case of two teachers, and who have relieved those men of administrative duties either by providing an assistant or by handling the non-musical details themselves. Those teachers were told that they were there to teach music, and to see that their musical inspiration kept increasing. The results have been outstanding. It is not too much to expect that the next fifty years will find some advance in the administrative art of using talent more wisely and fully. It

is not altogether unlikely either that in that length of time we may find provision in our schools for a sabbatical year or half-year for study.

Undoubtedly there is coming an extension of the school music program into the adult life of the community. It is inconceivable that our schools shall continue to train singers and instrumentalists who shall have no place to use their ability when they leave school. This tying together of all the music activities of a community will take many forms. In some cities it will function through the adult education program, the school music staff helping to organize city orchestras, bands, and choruses.

With the growth of small ensembles in our high schools, a logical development will be the building up of a loan library of ensemble music which will be at the service of ensembles in the community. We are probably not far from the day when, in many cities, the supervisor of music will be responsible for a community music program of which school music will be only a part.

## Results Expected

If then, our predictions bear fruit, we shall expect the following results:

First, the level of musicianship of the school music teacher of tomorrow will be considerably higher than it is today.

Second, the public school will provide as rich and thorough a training in music as in the other arts and sciences.

Third, schools which are large enough to require the services of several music teachers will provide more adequately for use and conservation of teaching talent and energy.

Fourth, the school music program will extend over into the adult life of the community, providing for those who have been receiving musical instruction in school an opportunity to use their ability and continue their study as adults.

## Paulist Fathers of Chicago Plan Resident Choir School

CHICAGO, May 5.—Proceeds of the annual concert of the Paulist Choristers of Chicago, scheduled to be held in Orchestra Hall on April 30, under the direction of Father Eugene O'Malley, will be in part devoted to the choir's Summer camp at White Lake, Mich., and in part to a fund intended to finance a permanent resident choir school. This will be the first of its kind in Chicago and is already under way.

At the present time seventy choir-masters form a weekly class under Father O'Malley's instruction. A. G.

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# Russian Works Are Composers' League Annual Stagings

Stravinsky's "Oedipus Rex" and Prokofieff's "Pas d'Acier" Given at Metropolitan by League of Composers—Success Debatable—Puppets in Quasi-Oratorio Action—Ballet Has New Scenario by Simonson—Philadelphia Orchestra Plays Brilliantly

**I**T takes real talent to choose two dodos. The League of Composers distinguished itself in doing just that, when for its gala performance at the Metropolitan Opera House on Tuesday evening, April 21, in conjunction with the Philadelphia Orchestra, it selected Stravinsky's "Oedipus Rex" and Prokofieff's "Pas d'Acier."

These dodos are not birds; but they have the extinct quality just the same. Only by having an advisory board, which the League has, and by not taking that board's advice, which the League never asks or takes, can you accomplish what must go down as so unsuccessful a thing as the program of the third Tuesday in April in this year of grace, 1931.

As the annual stage performance of the League is given for the benefit of the National Music League (this year also for a Composers' Fund, which I think a splendid idea), the seats were even more expensive than for regular Metropolitan Opera performances and the audience quite as—expensive.

Leopold Stokowski, who is said to enjoy these performances and who works for them tirelessly, had full charge of all that was musical, and of a lot that was not. That is, he busied himself with production, a subject best entrusted to stage directors. I can forgive him all that he may have labored in that was extra-musical as I am sure he will repent in his choice of works. Two still-born pieces do not make a Spring evening's entertainment . . . even less so than two swallows a Summer. Mr. Stokowski, tripping out visibly in the best ballet manner from the left section of the orchestra circle, not from below stage as is the Metropolitan custom, went to work on Stravinsky with might and main. But he brought forth only a mouse.

## Debatable Features of "Oedipus"

His men played extravagantly well. But what they had to play made so many feel sorry for them. This "Oedipus" is poor Stravinsky, and all the apologies of his admirers will not convince us that it is an effort in the field of opera-oratorio worthy of reverential genuflections. It is simply bald, empty, artificial music, uncoordinated as to style, orchestrally dextrous at times; its vocal parts, both for the male chorus and the soloists, are woefully dull and leave the listener bored.

What a chance with such a soul-searching story as that of Oedipus to thrill this jaded world anew as Sophocles did his fellow men centuries ago! But here Stravinsky was hampered by Jean Cocteau's wretched libretto, which at this hearing was growled through a loud-speaker by one Wayland Rudd in a stilted English paraphrase by Robert Edmond Jones. Mr. Rudd's acquaintance with the tale may be a



Vandamm Studio



Acme

quaintance with the tale may be a thorough one, but his delivery suggested the opposite. Who it was that instructed him in his English pronunciation of "Oedipus," "Jocasta" and "Tiresias" I do not know. But I do know that the accepted and proper usage is to pronounce Greek names in English according to English rules: thus, "Oedipus" is not "Oydipus," as Mr. Rudd gave it, but with the sound of a German *umlaut* over the *o*, the nearest approximation to the Greek diphthong *omicron-epsilon*; "Jocasta" in English is not "Yocasta," as it is in Greek, but with the *J* as in "John"; and "Tiresias" in English is pronounced "Tyresias," the *e* as in "he," not as in "they."

Further, to represent the story with huge puppets, made by Remo Bufano from designs by Mr. Jones on a level above the chorus, was ingenious but ineffective. Puppets act better than actors, they tell me, but not, I am certain, in amplified surroundings such as the Metropolitan. The theatre of the marionette will always be *en miniature*. Mr. Jones's setting was, as is his wont, finely conceived, as were his designs for the nine-foot puppets.

The Staging for the League of Composers' Recent New York Production of "Oedipus Rex," Showing Remo Bufano's Heroic Puppets, and the Robed Harvard Glee Club, in the Midst of Which Sit the Soloists. Left, Leopold Stokowski, Who Conducted the Philadelphia Orchestra for the Entire Program

The Harvard University Glee Club, trained by Archibald Davison, sang its difficult part with magnificent technical competence. But one had to believe the program to call this male singing. It was all too smooth and hardly masculine at all. Margaret Matzenauer as Jocasta was distinctly out of voice, but I must praise her musicianship in delivering her share without the score before her. Paul Althouse made the most of his part, a thankless job, without a page to display his admirable voice. M. Rudinov sang the lines of Creon and the Messenger; Sigurd Nilsen the Tiresias, and Daniel Healy the Shepherd. I sympathized with all of them, innocent victims of a Spring night's tragedy.

## New Scenario for "Pas d'Acier"

No, this is not the end, but that will follow shortly. Not satisfied with the original scenario of Prokofieff's "Pas d'Acier," or "Age of Steel," Lee Simonson of the Theatre Guild was permitted to invent a new one. In this Edwin Strawbridge, who made the choreography for it, and Yeichi Nimura, Pauline Koner, Grace Cornell, Ruth Wilton, Martha Eaton, John Glenn and Mary Rivoire were the principals. What a lot of motions they went through to ever so little purpose, assisted by a corps de ballet of some fifty men and women! In the revolt section there were shadow figures of the Soviet hammer and sickle at back of stage, kept up endlessly with little dramatic meaning. It was all higgledy-piggledy froth start to finish. Prokofieff's arid music helped not an iota, for it is a machine-made score that contains not even a breath of simulated life.

Mr. Stokowski, only on occasion scoreless these days, unlike Maestro Toscanini, who knows from memory a new Pizzetti "Aeschylus" fragment as surely as he does the First Symphony of Beethoven, did his energetic best. But not even his skill could revive

dodos. And he had two of them this time with which to perform a miracle.

I hope the League will learn from what happened on April 21, 1931, and will realize before another twelvemonth rolls around that its future lies in producing real stage works, not sensational ones. These two had only the latter quality, a quality which, I confess, may induce seekers after the *dernier cri* to purchase tickets at ten dollars a piece, but nothing that matters artistically.

## More Vital Works Needed

May I publicly recommend two important works by two great living composers? One is Béla Bartók's "Der wunderbare Mandarin" (The Marvelous Mandarin) and Jan Sibelius's "Scaramouche." I know the League does not consider Sibelius a modern in its own interpretation of the word, which makes me chortle. But I am interested in knowing how the League will refute me as to Bartók. Especially as to one of his most significant compositions, this "Wunderbare Mandarin," a story so truly compelling, with music that has a place alongside of Alban Berg's "Wozzeck." Yes, I am all for modern music that has authenticity, not fifth-rate Stravinsky nor tottering Prokofieff.

A. WALTER KRAMER

## New York University Students Present Compositions

Compositions by students of the Department of Music of New York University were presented on April 20 in a concert in the University School of Fine Arts. There were works for 'cello and piano by Sylvia Rubinstein, a Scherzo in E Minor for piano by George Volkel, played by the composer, dance forms by Bernard Greenwald for piano and Etude in D Minor and Capriccio in F Major by Morris Lawner, played by the composer, all students of Marion Bauer.

Miriam Gideon, a student from Charles Haubiel's class, played two of her fugues. Two songs by this composer were sung by Grace H. Yerbury. Miss Yerbury, a student of Jacques Pillois, was also heard in two of her own songs. The Rubinstein works were played by Joseph Emonts and Leonore Davis, the Greenwald pieces by Robert Turner.



# Washington Chamber Music Festival

(Continued from page 5)

concerts. Paul Grümmer and Otto van Koppenhagen played the violas da gamba in the Bach. Djina Ostrowska was the harpist in the Respighi number. The popular conductor had a very well deserved ovation, which he shared with his players. In the Respighi he presided at the celesta, placed where the pseudo-cembalo had been before. Now I know how a celesta can sound when played with a master's touch!

The Brosa String Quartet gave the next morning's program, Schubert's rarely heard Quartet in G Major, a work of ineluctable beauty and imagination; the commissioned Prokofieff Quartet, Op. 50, and Beethoven's Op. 59, No. 2. If there is any reason for playing at such a meeting the last named, which is one of the most incessantly overworked of Beethoveniana, I do not know it. Therefore I heard it not. But I can report on a fine exposition of the Schubert and the Prokofieff, which proved to be real Prokofieff, rhetorical music, thematically pale and wan, trying at times to be simple and failing utterly to engage the attention. Another composer with his future behind him. . . .

## Stuttgart Madrigal Lists Impress

In a burst of glory the festival closed on Saturday evening with a program by Dr. Hugo Holle's Madrigal Singers from Stuttgart, making their American debut. The choir is composed of Mmes. Cantz, Dreher, Geiger, sopranos; Mmes. Kramer, Keller, Sihler, contraltos; Messrs. Knoll, Ziellesch, tenors, and Messrs. Hager and Mrakitsch, basses. The remarkable ensemble of these musicianly singers (I use the adjective advisedly!) was, with Mr. Gabrilowitsch's contribution of the preceding evening, the consoling part of the festival.

Dr. Holle conducted from memory, and his singers sang similarly, old German pieces by Praetorius, Hassler, Othmayr, Lemlin; Italian and Dutch part-songs by Vecchi, Sweelinck and Monteverdi, and modern works of Pettyrek (these for women's voices), Hermann Reutter, Schönberg and Bartók—all done superbly. It was a *cappella* singing of a kind that we know little of in this country. Hats off to Dr. Holle and his singers for their achievement.

Of the moderns, Schönberg's "Friede



The Brosa Quartet, Which Gave the Premiere of a New Quartet by Serge Prokofieff at the Washington Festival. The Members Are Antonio Brosa, David Wise, Leonard Rubens and Anthony Pini

auf Erden" was the outstanding work, a composition really enthralling in its emotional power. It alone would make a reputation for its creator. Individual were the Reutter "Bettellieder." Watch Reutter!

The Bartók, a suite of four Slovak folksongs with piano accompaniment, with Dr. Holle at the piano, had so great a reception that the last two had to be done again. As an encore at the end an excerpt from Brahms's "Liebeslieder Walzer" was given, one of the singers (remember I said musicianly singers?) assisting Dr. Holle in the four-hand piano accompaniment.

## Ovation for Donor of Concerts

During the Friday evening program, Herbert Putnam, librarian of Congress, made a brief address, presenting to Mrs. Coolidge a copy of a minute passed by the Library of Congress Trust Fund Board, signed by Secretary Mellon, chairman, at its meeting on April 23, congratulating her.

Mrs. Coolidge responded graciously, while her audience of guests rose to

cheer and Mr. Gabrilowitsch led his players in two fanfares. The Friday morning concert was attended by Mrs. Herbert Hoover and a party of friends, escorted by Mr. Putnam.

Many prominent musicians and music lovers were in the audience. Some of them were:

Mr. and Mrs. Crosby Adams, Dr. Edwin N. C. Barnes, Marshall Bartholomew, Mrs. H. H. A. Beach, Clarence C. Birchard, Franz C. Bornschein, Dr. William C. Carl, Mr. and Mrs. Chalmers Clifton, Dr. and Mrs. James Francis Cooke, Mrs. Elizabeth Sprague Coolidge, Mabel Daniels, Elena de Sayn, Gretchen F. Dick, Alfred V. Frankenstein, Samuel Gardner, H. W. Gray, Elizabeth Gutman, Mr. and Mrs. Thatcher Hoyt, Mr. and Mrs. Edwin Hughes, Mr. and Mrs. Ernest Hutcheson, Lewis M. Isaacs, Hans Kindler, Hugo Kortschak, Dorothy Lawton, Sylvia Lent, Mrs. William H. McFarland, Mr. and Mrs. Nicola Montani, Otto Ortmann, Emma Roberts, Gilbert Ross, Mr. and Mrs. Hugh Ross, Marion Rous, Mr. and Mrs. Rodney Saylor, Janet D. Schenck, Germaine Schnitzer, Mr. and Mrs. George Siemmon, Mr. and Mrs. Thomas Whitney Surette, Ottilie Sutro, Dr. Hellmuth von Hase, Oscar Wagner, Mrs. Dorothy DeMuth Watson, Willem Willeke, Dr. and Mrs. John Finley Williamson, and Mr. and Mrs. Rudolph Wurlitzer.

Among the reviewers were Marion Bauer, Olin Downes, accompanied by Mrs. Downes, Joachim Meyer, Stanley Olmsted and Winthrop C. Tryon.

## "Bach Evening" Given at MacDowell Club

The annual "Bach Evening," an event founded by the late William H. Humiston, was presented by the committee of music at the MacDowell Club of New York on the evening of April 19. Assisting the Bach Singers Club, under Robert M. Crawford, and an orchestra conducted by Philip James, were the following soloists: Amy Evans, soprano; Fraser Gange, baritone, and Edwin Hughes, pianist. The program included the Prelude to Church Cantata No. 160; the Concerto in D Minor for piano and orchestra; the "Peasant" Cantata; the motet, "Jesu, meine Freude," for five-part chorus, and the chorale-prelude, "Wir glauben all' an einen Gott." The concert was broadcast over WOR.

## Queens Symphony Gives Concert

ELMHURST, N. Y., May 5.—Queens Symphony, John De Bueris, conductor, gave a concert in Newton High School Auditorium on April 26. The soloists were Betsy Lane Shepherd, soprano, and Giuseppe Radaelli, tenor.

## CHICAGO PLAYERS CONCLUDE SERIES

### Stock Leads Native Overture by Brune—Austral Is Soloist

CHICAGO, May 5.—Unusually large and demonstrative audiences attended the two final concerts of the Chicago Symphony, given on April 24 and 25, under Frederick Stock. The program:

Overture, "Le Carnaval Romain"....Berlioz  
Symphony, No. 1, in C Minor.....Brahms  
"La Valse".....Ravel  
Finale from "Götterdämmerung"....Wagner

A festive atmosphere prevailed, as always, for the season's leavetakings, though there was also an undertone of sadness that the Saturday night concerts, a tradition of musical Chicago for forty years, are to be changed to Thursdays. Brahms's First Symphony, so often reserved by Mr. Stock for the last program, was played superbly, as were the other items of the list.

The conductor, in a speech, paid tribute to Carl Meyer, bass clarinet of the orchestra, and the last remaining member of the original Thomas Orchestra, who has resigned. The audience rose to honor the veteran musician.

The program being short, on Saturday night the conductor added two numbers, the Romanza from the Dohnanyi Suite, which gave all the first-desk artists an opportunity to say a musical farewell, and the composition which he said was known to the orchestra as "Spark Plug"—"The Ride of the Valkyries."

## Wagnerian Excerpts Given

Florence Austral, soprano, was the soloist at the Friday-Saturday concerts of April 17 and 18. Mr. Stock conducted the following program:

Overture, "The Russian Easter".....Rimsky-Korsakoff  
Classic Symphony.....Prokofieff  
Scena, "Abscheulicher" and aria, "Komm, Hoffnung," from "Fidelio".....Beethoven  
Mme. Austral  
Overture to a Tragedy, Op. 62.....Brune  
(First performance)  
Excerpts from "Tristan and Isolde".....Wagner  
Prelude to Act I  
Isolde's Narrative, Act I  
Mme. Austral  
Act III—Introduction  
"Tristan's Vision"  
"Arrival of the Ships"  
"Isolde's Love-Death"  
Mme. Austral

Mme. Austral's singing of the "Tristan" excerpts was of a breadth and magnificence seldom encountered, and proved, with Mr. Stock's shrewd cullings from the score, one of the season's popular successes.

The "Overture to a Tragedy" by the Chicago composer, Adolf Brune, was given a first performance, though written in 1914. It is solidly and sanely devised and brilliantly orchestrated, an excellent example of this erudite composer's output. Prokofieff's Classic Symphony was delightfully played and joyously received, as was Rimsky's "Russian Easter."

ALBERT GOLDBERG

## San Antonio Association to Extend Series Next Season

SAN ANTONIO, May 5.—The Civic Music Association recently closed its series of three concerts with a presentation of the Gordon String Quartet. An audience which filled San Pedro Playhouse acclaimed the players.

A membership drive conducted by the association was concluded successfully, assuring five concerts for next season. H. H. A. Halff is president and Mrs. Edith Resch, secretary of the association. G. M. T.

## ANNUAL FESTIVAL HELD AT COLLEGE IN KANSAS

Pittsburg Is Scene of Six Days' Event by Chorus and Soloists—3500 Enter Contest

PITTSBURG, KAN., May 5.—The annual Spring Music Festival of the Kansas State Teachers' College, held from April 21 to 26, was opened with a concert by the Festival orchestra, under Walter McCray.

On Wednesday "Samson and Delilah," was given its Pittsburg premiere by the Festival Chorus and Orchestra, Mr. McCray conducting. Soloists were Maurine Palmer, contralto, as Delilah; Arthur Kraft, tenor, as Samson, and David Blair McCloskey, bass, as Abimelech and the High Priest.

Friday night's program was given by winners of the tri-state contest, which is one of the features of the week. Forty-seven high schools and thirty junior high schools were represented this year, with 3500 contestants participating.

Judges for the contest were Arthur Uhe of Lindsborg, Ira Pratt of To-

peka, and Mr. and Mrs. Carl Busch of Kansas City.

The climax of the festival was Handel's "Messiah," which had its fifteenth performance on this campus under Mr. McCray.

The soloists were Miss Palmer, Mr. Kraft, Mr. McCloskey, and Helen Marshall, who is studying at the Juilliard School of Music in New York. The work was inspiringly sung.

## New Opera School Founded in San Francisco

SAN FRANCISCO, May 5.—Gaetano Merola, director of the San Francisco Opera Company, has announced the establishment of an opera school, to train chorus singers in musicianship. All contracts with principals have a clause stipulating that they sing one act in a benefit performance during the season. It is expected that the seat sale will establish the initial \$10,000 fund for the school. Mr. Merola is looking forward to the time when a three weeks' season will no longer satisfy San Francisco operagoers. H. M. R.



# + + Spring Days Bring Play Days to Musicians + +



Albert Coates, Who Has Been Conducting in Moscow, Poses with a Group of Artists. After a Performance of Rimsky-Korsakoff's "Tsar Saltan" (Right)



Georges Thill, the New French Tenor of the Metropolitan, on a "Bon Voyage" After His First Season Here (Left)



Heinrich Schlusnus, German Baritone, at His German Home, with His Son and Their Canine Friends

"Ready—Set—Go!" Yehudi Menuhin (Left) Drives His New Car to Visit Jackie Coogan in the Boy Film Star's California Home, and the Two Friends Prepare for a Plunge. The Young Violinist Has Just Won His Driving License in San Francisco and Is a Confirmed Motorist



Serge Jaroff, Conductor of the Don Cossack Russian Male Chorus, in a Characteristic Pose (Left). The Chorus Will Return to America Next Season for a Long Tour



Manager S. Hurok Entertains an Illustrious Company at Dinner on Board the S.S. Europa, East Bound. Around the Table, Left to Right, Are: Harald Kreutzberg, Issay Dobrowen, Yvonne Georgi, Max Schuckl, Mrs. Dobrowen, Mr. Hurok, Mrs. Alexander Kipnis, Dr. Max von Schillings, Anne Roselle, Alexander Kipnis and Georg Szell



Ellen Ballon, Pianist, Visits the Masenet Monument in the Paris Luxembourg Gardens. She Was Recently Heard in a Broadcast with the Toronto Symphony



## Waning Season Brings Lull in Musical Activities

**Orchestral Series Come to End—Annual Concerts by Prominent Glee Clubs Are Well Attended — Dance Programs by Individuals and Groups Given in Halls and Theatres—New Compositions Featured at Recitals**

WHEN the Metropolitan has closed its doors for the season and the larger orchestral bodies completed their series of concerts, the musical season in New York begins inevitably to wane in spite of the fact that there are still recitals and concerts by prominent individual artists and organizations. The present year is no exception and there has been considerable interest shown in musical programs. Among newcomers the Southwestern A Cappella Choir made a good impression in its New York debut and the Ukrainian Folk Ballet delighted a large audience.

### Dock Snellings, Baritone

Dock Snellings, Negro baritone, assisted by B. Roxas Solis, pianist, was heard in recital in Carnegie Hall on the evening of April 17. Airs by Handel, Purcell, Pergolesi, Schubert's "Der Wanderer," and songs by Hübner, Doda and the singer himself comprised the first half of the program.

Following solos by Mr. Solis, the accompanist of the evening, Mr. Snellings sang six spirituals arranged by himself, and H. T. Burleigh's settings

of "Deep River" and "Go Down Moses." An audience of good size attended. C.

### Perole String Quartet

The Walden School's fifth and final concert for children this season was given at the Barbizon-Plaza on the



Martha Graham, Who Appeared with Her Dance Group in the Guild Theatre

morning of April 18 by the Perole String Quartet.

The ensemble, whose members are Joseph Coleman and David Mankowitz, violins; Lillian Fuchs, viola, and Julian Kahn, cello, gave admirable performances of Beethoven's G Major Quartet, Op. 18, No. 2, the Allegro from Vittorio Rieti's Quartet, a Haydn Serenade, and two movements from the Debussy Quartet. A large audience accorded the artists hearty applause. C.

### Harvard Glee Club

The Harvard Glee Club, Dr. Archibald Davison, conductor, gave its annual concert in the Town Hall on the evening of April 18, presenting a program whose taxing requirements were splendidly met. The weightier music was by Bach, Lassus, Marenzio, Byrd, Morley, Vittoria, Coleridge-Taylor and Moussorgsky.

Particularly pleasing to the audience were the excerpts from Gilbert and Sullivan operas, and Cornelius's "Salamaleikum." In all of their singing, the young men displayed fine shadings of tone and dynamics, a sensitive balance, and purity of enunciation.

A little more gusto might have infused the heartier numbers, but on the whole, Dr. Davison's training showed its excellent results. These concerts seem to grow in excellence every year. Soloists included Harold Schmidt, Howard Abell, Allen Bixby and Maxwell Arkush. The names of the two pianists who accompanied were not given on the program. D.

### A Cappella Choir

For the benefit of the Authors' League Fund, the Southwestern A Cappella Choir, Haydn Owens, conductor, was heard in concert in the Town Hall on the afternoon of April 19, making its metropolitan debut.

The organization, hailing from Winfield, Kan., is composed of sixty mixed voices, singing, as the name implies, without accompaniment.

The work of the choir was excellent in every respect and demonstrated the worthiness of the organization to take its place among the best choral bodies in the country. The tone quality was invariably fresh and clear and the accuracy of pitch amazing.

The program began with early church music by Palestrina, Gibbons

and Nicolai. Russian composers came next, after which Mary McCoy, soprano, guest soloist, sang works by Bach, Handel and others. In the following group, George Moody sang the solo in "Water Boy." N.

### Walter Edelstein, Violinist

Walter Edelstein, young American violinist, who recently won much success in European appearances and who played here earlier in the season at the Guild Theatre, was presented in a recital at the Barbizon on the after-



Arthur Judson Philips, Conductor of the Advertising Club Singers

noon of April 19, in the Young American Artists' Series.

With Sanford Schlusell at the piano, Mr. Edelstein again disclosed a suave tone and virtuoso technique in a well-arranged program, which included Leclair's Sonata in D Major, Op. 9, Chausson's Poeme and shorter pieces by Bach, Mozart, Ravel and de Falla. E.

### Martha Graham and Group

Martha Graham, with her dance group, gave a recital in the Guild Theatre on Sunday afternoon, April 19, presenting a number of items which she had given in the recent Dance Repertory series. Again a superb contribution was "Primitive Mysteries," mimed by Miss Graham and her group with stylized simplicity. Other striking numbers were "Behind the Lines, 1917" and "Heretics" to music by Ornstein, which concluded the program. Music was provided by Louis Horst, composer, and Dini de Remer, pianist; Hugo Bergamasco, flutist, and William Sargeant, oboist. M.

### Musicians' Benefit Concert

The Music Teachers and Students Advisory Council, Inc., sponsored a concert in the Erlanger Theatre on the evening of April 19 for the benefit of music teachers and students of Greater New York.

Gustave L. Becker, chairman of the advisory committee, introduced Dr. Sigmund Spaeth, who acted as master of ceremonies. Frances Hall and Rudolph Gruen opened the program with four numbers for two pianos, after which Fraser Gange, baritone, and Amy Evans, soprano, each contributed solos. Frances Williams accompanied the singers and James Levey played the violin obligato of Bach's "Chère Nuit" for Mme. Evans.

Audray Roslyn, Muriel Kerr and Julius Schendel, pianists; Frances Peralta, soprano; Carrie Bridewell, mezzo-soprano; Dorothy Gordon, di-seuse, and Ruth Breton, violinist, were also heard in groups of solos. Maurice La Farge was at the piano for Mme. Bridewell; Mme. Peralta had two-piano accompaniments by Alda Astori

and Harvey Brown, and Adele Holstein played for Miss Gordon. C.

### Emily Hewitt and Concert Group

In memory of her teacher, Bird Larsen, Emily Hewitt, assisted by her concert group and Anne Schmidt, made her debut as a dancer in the Guild Theatre on the evening of April 19. Many of the dances had been arranged by Miss Larsen; others were Miss Hewitt's ideas. For the most part, the results were original, showing ample training, a simplicity and grace of line, and even, in some cases, a sense of humor.

Outstanding were the "Day of Last Judgment" and "The Phrygians" among the concerted numbers. The principals were seen in solos as well. Accompanists were Ruth Garland, Hilda Nagel, Miriam Sigel and Franziska Boas. F.

### Kay Slevin, Mezzo-Soprano

Kay Slevin, mezzo-soprano, was heard in recital at the Barbizon on the evening of April 19.

Miss Slevin sang with excellent tone and obvious interpretative ability a well-chosen program which began with an old English group and included songs by Russian composers, a French group and a final one by English and American composers of the present time. The audience was a numerous one and interested in the artist's singing. Elizabeth Harris was at the piano.

### Henriette Bagger, Mezzo-Soprano

Henriette Bagger, Danish-American mezzo-soprano, made her local recital début at the Barbizon-Plaza on the evening of April 20, before a friendly audience.

The program included airs by Marcello and Sibella, lieder by Schubert, Brahms and Strauss, the aria, "Amour, viens aider ma faiblesse," from Saint-Saëns's "Samson et Dalila," a Scandinavian group by Heise and Lange-Müller, and songs by Bantock, Campbell-Tipton and "A Rondel of Spring," by the singer's accompanist, Frank Bibb. C.

### Advertising Club Singers

The Advertising Club Singers, Arthur Judson Philips, conductor, was heard in an interesting concert in the Town Hall on the evening of April 21, with Wilfred Glenn, bass, as guest soloist.

Mr. Philips's program was chosen with care and executed with skill. The first group included a Shakespeare song, Franz's "Marie" arranged by Moore and a seventeenth century folk song. Mr. Glenn then sang a group by Schubert, Brahms, O'Hara and Moussorgsky. The club's second group included the Wabash Alma Mater by Ragan and arrangements by Moore and Bartholomew. In the first Pierre Harrower sang an incidental solo.

Following the intermission, Mr. Glenn and the club were heard in five Songs of the Sea by Villiers Stanford, and the program concluded with three humorous numbers, in the first of which, "Root, Hog, or Die," arranged by Bingham, Byron E. Hughes sang an incidental solo.

Throughout the concert Mr. Philips kept his forces perfectly under control both as regards tempo and shading, thus making the concert one of the most enjoyable of the season. Fred Shattuck was at the piano. J.

### New York Sinfonietta

An altogether delightful concert was given by the New York Sinfonietta, Quinto Maganini, conductor, on April 20 at Roerich Hall. Mr. Maganini again (Continued on page 27)

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## New Hindemith Work Given Premiere by Koussevitzky Men

BOSTON, May 5.—The Boston Symphony concerts of April 3 and 4 introduced the last of the commissioned anniversary pieces, Hindemith's new "Konzertmusik" for strings and brass. The work was written in December of last year and reached Symphony Hall only a few weeks before it was performed.

There are two movements. Both gravitate about the key of C Sharp Minor, but there is no key signature. The first resembles a sonata-form without development, with a flowing theme for trumpet and a martial melody for brass choir. The second is a huge fugue on an extended subject in sixteenth notes. The work is of contrapuntal texture throughout, often highly rhythmic, but not excessively dissonant—as reckoned in these days. It was well received by press and public.

The program also contained the Prelude to Wagner's "Parsifal," Rimsky-Korsakoff's Overture, "The Russian Easter" and a nobly conceived reading of Brahms's Symphony in C Minor.

### Present Schumann Program

The concerts of April 17 and 18 introduced to Boston the excellent cellist, Gregor Piatigorsky, in the Concerto in A Minor as part of an all-Schumann program. The other numbers were the Overture to "Manfred" and the Symphony No. 1 in B Flat Major. Mr. Piatigorsky made a lasting impression upon all who heard him. Avoiding sentimentality, he played with a purity of tone comparable to that of a fine violinist. Dr. Koussevitzky's "Manfred" was ardent but avoided excesses, and the conductor's version of the symphony was a pure delight.

The concert of the Boston Symphony at Cambridge on April 2 brought an interesting revival in Alexander Bo-

rovsky's playing of Weber's Concert Piece for piano and orchestra, which proved to retain unexpected vitality.

The MacDowell Club gave two concerts during the last half month. The first, on April 1, presented the chorus under William Ellis Weston, assisted by various soloists; the other, on April 15, the reorganized orchestra, under Arthur Fiedler. At the latter concert Paul Gregor played Beethoven's "Emperor" Concerto.

### Other Orchestras Heard

The Harvard Orchestra, under Wallace Woodworth, on April 9, gave the Overture to "Figaro's Wedding" and the Serenade in D, both by Mozart; Beethoven's Fourth Piano Concert with Prof. Ballantine as soloist, and Schubert's "Rosamunde" overture.

The People's Symphony, under Thompson Stone, on April 12 closed a season in which it achieved new high standards, with a concert including Tchaikovsky's "Pathetic" Symphony. The same evening brought a concert of compositions by Joseph F. Wagner, conductor of the Boston Civic Symphony. A new Sinfonietta in three movements won considerable favor.

On April 7 Lewis Emery, baritone, sang with pleasing voice and uncommon musical intelligence, in a recital. On April 8, at Wellesley, Florence Austral, soprano, gave in heroic manner songs of Brahms, Strauss and Hughes and operatic airs. On April 12, John Charles Thomas, baritone, at Symphony Hall showed nobility of tone and style, and graphic characterization. Maxim Karolik, Russian tenor, was heard on April 14, in Symphony Hall, in a program of songs by Moussorgsky, commemorating the fiftieth anniversary of that composer's death.

ALFRED H. MEYER

## FIRE DAMAGES CARNEGIE HALL ROOF AND STUDIOS

Blaze of Unknown Origin Sends Tenants of Musical Centre Hurrying to Street

Painters, dancers and musicians fled precipitately from their studios in Carnegie Hall when fire broke out in the fifteenth story of the forty-one-year old musical centre at Fifty-seventh Street and Seventh Avenue shortly after four o'clock on the afternoon of April 22. The blaze, whose origin could not be ascertained, was checked before great havoc was done, most of the damages estimated at \$25,000 being caused by water. There was no concert in progress in the hall.

The fire was said to have originated in the roof above the fifteenth-floor studio of Harriett Keith Forbes, jewel designer, and spread to the studio of Charles Sheldon, portrait painter. Neither occupant was present at the time.

### Philadelphia Again to Have Summer Series of Symphonic Concerts

PHILADELPHIA, May 5.—The second annual season of Summer symphony concerts by members of the Philadelphia Orchestra will begin on July 8 and conclude on Sept. 1. The series will again be given in the outdoor auditorium at Robin Hill Dell in Fairmount Park, constructed for the purpose last season. Announcement of preliminary

plans was made this week by the Philadelphia Summer Concerts Association, of which Dr. Herbert J. Tily is president.

Alexander Smallens, assistant conductor of the Philadelphia Orchestra, will be general music director and the regular conductor. A number of guest conductors will be heard, including Albert Coates, Fritz Reiner, Willem van Hoogstraten, and Eugene Ormandy.

A production of Beethoven's Ninth Symphony will be given, with a chorus cooperating. Soloists will appear at some of the concerts, and a series of dance features is promised.

W. R. M.

### NEW FIRM FOUNDED

Galaxy Music Corporation to Represent Noted Foreign Agencies

A new music publishing and importing firm, the Galaxy Music Corporation, opened headquarters at 2 East Forty-sixth Street, New York, on May 1.

The firm represents the following foreign agencies: Elkin & Co., Ltd., Stainer & Bell, Ltd., and Joseph Williams, Ltd., all of London; the Russischer Musikverlag, Paris, and A. Gutheil, Leipzig.

Clarence Laubscher is in charge of the retail music department and William Ackerman of the leasing of symphonic and operatic works and the wholesale department.



Fritz Reiner, Who Recently Made His Final Appearance as Conductor of the Cincinnati Symphony

## REINER IS FETED ON LEAVETAKING

Cincinnati Leader Given  
Ovations at Final  
Concert

CINCINNATI, May 5.—Fritz Reiner's valedictory appearance as conductor of the Cincinnati Symphony, at the concert of April 18, was a triumphal occasion. Emery Auditorium was filled to the last seat by the city's most distinguished musical audience.

The orchestra, which Mr. Reiner found thoroughly disorganized when he became its conductor nine years ago, played with all of the artistry, fire and virtuosity of which it is capable. The audience seemed bent on making the concert a series of ovations for the departing conductor.

As is the custom at the final symphony concerts of the year, the program was a request one. It listed Leo Weiner's orchestration of the Bach Toccata and Fugue No. 1, in C Major; Brahms's First Symphony; the Polka and Fugue from Weinberger's "Schwan-da," Strauss's "Don Juan" and the Prelude to "Meistersinger."

Orchestra and audience stood to receive Mr. Reiner at his first appearance. The applause was so insistent that he made a gracious speech of appreciation and farewell.

### Gifts from Admirers

After the Brahms Symphony, by all odds the greatest Brahms that Mr. Reiner has given us, the audience was literally swept to its feet and remained standing and applauding. The members of the orchestra presented the conductor with diamond and platinum studs, and friends in the city gave him a silver service.

At the end of the concert there was an orchestral fanfare, with prolonged applause and cheers by the audience.

For the first time a portion of a regular concert was broadcast, as part of the annual Community Chest Campaign.

SAMUEL T. WILSON

### Boston "Pop" Concerts Open for Forty-sixth Season

BOSTON, May 5.—The Boston "Pop" Concerts will open their forty-sixth season on the evening of May 6 in Symphony Hall. Arthur Fiedler will conduct the series.

W. J. P.

## MUSICIANS AMONG OCEAN VOYAGERS

Liners Bound for Europe  
Include Artists on  
Passenger Lists

Practically all the liners leaving New York during the past weeks had aboard them musicians who are seeking rest in Europe or are on their way to fill engagements in other music centres.

Eva Gauthier sailed on the Lafayette on April 21. The following day, Richard Bonelli, baritone of the Chicago Civic Opera, was aboard the Hamburg. Giulio Gatti-Casazza and his wife, the former Rosina Galli, sailed on the Augustus on April 24. Tito Schipa, tenor of the Chicago Civic Opera, was also aboard. On the same day, Leopold Stokowski, conductor of the Philadelphia Orchestra, left on the Bremen with Mrs. Stokowski.

René Pollain, viola player of the New York Philharmonic-Symphony, and Roland Hayes, tenor, were on the Ile de France, sailing April 25.

On the Milwaukee, sailing on April 30, were Dr. Hugo Holle, conductor of the Madrigal Singers of Stuttgart, and ten of his chorus. On the same day, Emilio de Gogorza sailed on the Paris.

Maria Jeritza of the Metropolitan sailed on the Europa on May 1. Georges Thill, tenor of the Metropolitan, was also aboard.

### Heifetz on World Tour

Jascha Heifetz sailed on the Europa on May 1 on the first lap of a world tour to extend until October, 1932. He will play in London at Queen's Hall on May 12, in Paris at the Opéra on May 14, and in Brussels and Antwerp the following week. At the end of May he will visit Italy and Germany.

The violinist will return to rest for a month at his home at Beverly Hills, Cal., before sailing at the end of August for the Orient, where he will give seventy-five concerts.

The world tour will be concluded next year with an extensive itinerary including Egypt, Turkey and many European countries.

### George Maxwell Sails

George Maxwell, who sailed on the Aquitania on May 6, resigned his position as managing director of G. Ricordi & Co., on April 1, after an association of thirty-four years with the famous Italian publishing house. He will devote himself to his new post as Director of Foreign Relations of the American Society of Composers, Authors and Publishers, in which he has been an important figure from its inception. He will spend several months abroad in connection with the foreign affairs of the society.

### New Cantata by William Lester Sung by Toledo Chorus

TOLEDO, May 5.—William Lester's new cantata, "The Bird Woman," was given in the Civic Auditorium recently by the Toledo Choral Society, Mary William Megley, conductor, and the Cleveland Orchestra. The text of the work was written by Evangeline Close, of Brooklyn, and is based on the novel "The Glorious Adventure."

The soloists were Margaret Lester, soprano, Norma Schelling Emmert, contralto, and Frederic Jencks, tenor. The cantata was well received.

Following the choral work, Nikolai Sokoloff led his men in Rachmaninoff's E Minor Symphony.



## Dr. von Hase, Head of Celebrated Publishing House, Visits America

RETURNING to Germany on the Deutschland on April 29 after a visit to this country, Dr. Hellmuth von Hase, head of Breitkopf & Härtel, the famous German music publishers in Leipzig, completed his second visit to the United States. He came to clear up some international questions regarding authors' rights and to confer with his sole agents for this country, Breitkopf Publications, Inc., for which Associated Music Publishers, Inc., New York, are distributors.

Dr. von Hase occupies a number of important positions in his home city, among them president of the German Music Publishers' Association; member of the board of directors of the Gewandhaus; treasurer of the German Music Society, the New Bach Society and the Handel Society. In short, an ardent worker in the cause of the art.

He expressed himself to a MUSICAL AMERICA representative as very pleased with the growing interest in good music here and also with the progress in broadcasting, which has been made since his last visit. As chief of the oldest of music publishing houses—Breitkopf & Härtel was founded in 1719, more than 200 years ago—and possessor of what is claimed to be the biggest music catalogue in the world, he is vitally interested in contemporary composition and told of what his firm is doing today in this division of its activity.

"We have two composers whom I desire to call to your attention," he said, "Kurt Thomas and Günther Ra-

phael, both young men of outstanding gifts. Raphael's Requiem for chorus and orchestra has had a great success. We are also advancing the compositions of Adolf Busch, Kurt Atterberg, a Piano Concerto of Paul Kletzki, and works by Karl Gerstberger and Arnold Mendelssohn, a cappella church music of the last named.

"Among works being issued by us are an edition of the Vivaldi Concerti Grossi, edited by Günther Raphael and Karl Straube, and the church music of Heinrich Schütz, edited by Kurt Thomas. These should be of interest to all who love noble old music. A definite Gesamtausgabe of the works of Wilhelm Friedemann Bach will be undertaken next year by us under the auspices of the Prussian Academy of Arts. Next year will also see the publication of a new volume of hitherto unpublished symphonies by Haydn, among which there are some unusually noteworthy ones. The posthumous works of Max Reger and of Busoni will also be published by my firm."

Dr. von Hase speaks English fluently, and made many friends during his visit here. He attended the Library of Congress Chamber Music Festival at Washington for several days, enjoying the charm of the capital while there. In his possession at Breitkopf & Härtel in Leipzig is one of the greatest private collections of music autographs, including those of Bach, Brahms, Chopin and other composers whose names are household words throughout the world. W.



© M. Thiel, Dresden

Dr. Hellmuth von Hase, Head of the Famous Publishing House, Breitkopf & Härtel, Leipzig, a Recent Visitor to the United States

### Basil Maine and John Coates Heard in London Recital

LONDON, April 30.—An organ recital was given by Basil Maine, critic of the Morning Post and London representative for MUSICAL AMERICA, and John Coates, noted tenor, in St. Paul's Church, Portman Square, on the afternoon of April 25. Mr. Maine played a Choral Prelude by Bach, three Improvisations by Karg-Elert, and works by Rheinberger, Vaughan Williams, John Ireland and Francis Poulenc. Mr. Coates sang lieder of Beethoven, Schubert, Mendelssohn and other composers, with Gerald Moore as accompanist.

### Strauss Ends Contract at Opera in Vienna

RICHARD STRAUSS, according to advices from Vienna, will not renew his five-year contract as conductor of twenty performances annually at the Vienna Opera, in return for which he was given a villa in Belvedere Park. The contract has expired this year. In future, the composer is reported as saying, he will avoid long obligations of this sort and will conduct in Vienna and other cities only as guest.

### MARY GARDEN TO SING IN BOTH CONCERT AND OPERA

Soprano Will Appear in New York Opera and in Debussy Concerts

Mary Garden, who has retired from the Chicago Civic Opera, will nevertheless not bid farewell to opera, according to an announcement by her concert manager, Charles L. Wagner. The soprano expects to appear in opera in New York next Fall.

Her withdrawal from the Chicago company will permit her to engage in an activity which she has long desired, but could find no time for—appearances with symphony orchestras in all-Debussy programs. She has already been announced as soloist with the Minneapolis Symphony on Oct. 23, and later in the same Debussy program with the Boston Symphony.

Whether Miss Garden's new operatic ventures will be with a company already organized or with a specially recruited group or one imported from Europe has not yet been announced.

# HORTENSE MONATH

## PIANIST

BERLIN—There is a lilt and exuberance that carries one along . . . Schubert's Sonata a real musical delight. Captivated her audience through her poesy.

—Dr. Adolph Weissman, B. Z. Mittag

We met a great talent and what's more, a charming appearance. Touch and technique—surety and swing.

—Berliner Morgenpost

VIENNA—(As soloist with Vienna Philharmonic Orchestra, Fritz Busch, conducting)

Rich tonal coloring, lovely shadows and transitions . . . That was true Mozart.

Neues Wiener Journal

(With Vienna Tonkünstler Orchestra, Egon Pollak, conducting)

Played with great elan and brilliant technique.

—Dr. Julius Korngold, Neue Freie Presse

BOSTON—(With Boston Symphony Orchestra—Jan. 26, 1931, Dr. Serge Koussevitzky, conducting)

Miss Monath gave an impressive performance from the start. She has developed an excellent technique for Mozart and her temperament is entirely sympathetic. Among her most admirable attributes is a singing tone of beautiful quality. Her touch is exceedingly elastic and discriminating, clearly emphasizing the melody notes while giving full weight to accompany figures. A keen sense of harmony permits her to make Mozartean design sound with warmth and richness commonly overlooked in contemporary performances, while her skillful use of the pedal in achieving legato and in relating melodic strands is exceptional. Especially worthy of note is the fact that her performance had character. Conductor and pianist together worked out an engrossing interpretative scheme, the musicians quickly responding to the pianist's whole-souled devotion to her music and she in turn deriving encouragement from their interest.

—Boston Transcript, (N. M. J.)

NEW YORK—Far and away the most talented young pianist who has appeared in this season's concert horizon. Highly developed technique . . . extraordinarily propulsive rhythmic sense and no little temperament.

—N. Y. Herald-Tribune

Made an extremely good impression . . . by far the best of the young pianists heard this season . . . consistent regard for excellence of finger work, clarity of content . . . delicacy and crispness of touch.

—New York Sun

Most promising of the younger pianists heard so far this season . . . an exhibition of flashing technique, of expansive dynamics, excellent balance and fluent tone.

—New York World

Steinway Piano



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113 WEST 57th STREET NEW YORK CITY



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## What Has Become of the Victor Prize Works?

ALTHOUGH the friends of American music rejoiced last summer when the Victor Symphonic Prize of \$25,000 was divided between four of our musicians, many who were eager to hear these works have been disappointed to watch the season go by without the promised broadcast performance. Among the works is a new symphony by Ernest Bloch, "Helvetia," the performance of which should be a major event in any music season. There are also a Symphony by Louis Gruenberg, a Dance Symphony by Aaron Copland, and two symphonic works by Robert Russell Bennett, "Abraham Lincoln" and "Sights and Sounds"—all of which pique the interest.

The RCA Victor Company has, it is said, made recordings of these works, but thus far they have not been issued for the general public. Perhaps we are still to have the pleasure of hearing them in actual performance over the radio? Doubtless new works of major scope require careful preparation. But there has been ample time for that, we think, during the eight months that have passed since the awards.

The withholding of these works from the public must be a sore disappointment also to the composers. A creative artist who has put months, even years, of labor into a composition, cannot view with pleasure its shelving for so long a time. Has not the edge of interest felt

## MUSICAL AMERICA for May 10, 1931

in this competition been dulled by the delay? More, the cause of American music has not been served. For there are certainly not enough native works in the larger forms by outstanding composers issued in any year not to make these of great interest to conductors of leading American symphony orchestras. They should be made available as soon as possible for our concert audiences. The creative process is not completed until the composer finds his public.

## No American Music at an American Festival

THERE were those at the recent Washington festival who asked some pertinent questions. These five were overheard:

- I. Why no American work at an American festival?
- II. Why no memorial tribute to the distinguished composer, Chadwick, who had died so recently?
- III. Why not commission an American composer instead of a Prokofieff.
- IV. Why so few compositions of forward tendency on five programs of chamber music?
- V. Why so little important unfamiliar music that yearns for a hearing?

*In sending in changes of address at the beginning of the vacation period it is earnestly requested that both the Winter address and the address to which the paper is to be mailed during the Summer be given. It is our desire to cooperate in every way, and to this end we make the request that changes of address be sent to us in explicit form.*

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## Personalities



North German Lloyd

An Interest in Navigation was Shown by Peter, the Little Son of Sigrid Onegin, Noted Contralto, and Her Husband, Dr. Fritz Pensoldt, as He Sailed for Europe with His Parents Recently

Iturbi—While in Los Angeles recently during his second American tour, José Iturbi, the Spanish pianist, who is equally popular in France, was notified that he had been appointed a Chevalier of the Legion of Honor.

Sokoloff—The current issue of the *Musical Quarterly* contains an interesting article by Nikolai Sokoloff, conductor of the Cleveland Orchestra, entitled "Symphonic Music in Soviet Russia." It is based on Mr. Sokoloff's observations made during the Summer of 1930, when he visited Russia and conducted several concerts there.

Balokovic—Zlatko Balokovic, violinist, and his American wife, the former Joyce Borden of Chicago, will sail soon from San Francisco in their palatial yacht "Northern Lights" for the Antipodes, where during the Summer Mr. Balokovic will make an extensive concert tour. Mrs. Balokovic, who is an experienced mariner, learned the art of navigation along the Maine coast.

Warner—A recent letter from H. Waldo Warner to his publisher in New York, George Fischer, tells of Albert Einstein having recently written to Mr. Warner complimenting him on his Suite in the Olden Style for string quartet. It appears that Dr. Einstein played the work in Berlin with some of his friends, as he is an accomplished chamber music player.

Copeland—Concluding his American season with an engagement at Vassar College, George Copeland, the Boston pianist, sailed on the Lafayette on April 21 to give a recital for the benefit of the American Hospital in Paris. This Summer Mr. Copeland will be the guest of Mr. and Mrs. Leopold Stokowski on a motor tour of France and will go with them to his villa in Majorca, where they will be joined by E. Fernandez Arbos and Andres Segovia.

Gabrilowitsch—A distinction from a historic organization was bestowed recently on Ossip Gabrilowitsch, when the noted pianist and conductor of the Detroit Symphony was named an honorary member of the Society of the Friends of Music in Vienna. This organization, which is more than a hundred years old, numbered among its former members Beethoven, Brahms and Liszt. Only eleven living artists have been so honored—among them Strauss, Pfitzner, Furtwängler and Casals.



# What They Read Twenty Years Ago

in MUSICAL AMERICA for May, 1911

## Attention, Moscow!

Socialists in Berlin are gloating over their discovery that Robert Schumann was a revolutionist. In 1848 he wrote revolutionary part-songs which have never yet been published.

~1911~

## Not a Bad Idea in Other Halls

"It would be, I think, a capital idea if some sort of censorship were to be established at Mendelssohn Hall which could regulate the concerts and recitals to be given there according to some scale of artistic fitness and excellence."—Reginald de Koven.

~1911~

## But Vittadini Did It

Mascagni has decided to compose an operetta based on a Spanish play, Quintero's "Anina (sic!) Allegra."

~1911~

## Well, Now, Really!

The epigram of the hour now in London is: "If it be Richard, then Wagner. If it be Strauss, then Johann."

~1911~

## What Would They Say in 1931?

At a congress of music teachers in Berlin, an earnest protest was raised against what was called "scavenger or gutter music."

~1911~

## Premiere, Metropolitan, 1919

Maurice Maeterlinck has authorized a Paris composer, Albert Wolff, to make a music drama of "The Blue Bird." Wolff is chorus master at the Opéra-Comique.

~1911~

## "This May Be Method, But There's Madness in It"

Regarding methods, Fannie Bloomfield-Zeisler says, "Lechitzky's method is to have no fixed method."

~1911~

## Ah, Those Pre-War Prices!

It is not generally known that it is in the contract of every male member of the chorus at Covent Garden, that he must shave or be shaved once a day. For this purpose, an allowance is made to him of thirty-six cents weekly.

~1911~

## The Famous Arrière-Pensée

There is yet to be written a doctor's dissertation on the reasons for the well-established fact that tenors are almost invariably afterthoughts.



Geraldine Farrar, Then a Prima Donna of the Metropolitan Opera, Was About to Board a Ship for Europe When a Photographer Interrupted Her to Take the Above Picture, Which Was Published in Musical America on May 13, 1911

## Berlin Philharmonic Making Spring Tour

BERLIN, April 30.—The Berlin Philharmonic, under Wilhelm Furtwängler, has opened its annual Spring tour. The first concert was scheduled to be given in Prague, after which the players were to appear for the first time under this leader at the Leipzig Gewandhaus. After giving several concerts in the Rhineland, they will visit France, giving two concerts at the Paris Opéra and others in Lyons and Marseilles. The return journey will take them through Switzerland and southern Germany. The tour will end with appearances at the twenty-first Silesian Music Festival at Görlitz.

## Pavlova's English Estate Valued at \$70,735

LONDON, May 1.—Anna Pavlova, who died in The Hague in January, left an estate valued at \$70,735 in Hampstead and personal property worth \$1,305. The dancer died without a will, but letters of administration have been granted to her husband, Victor d'André.

## New Rochelle Choral Art Society Gives Works by James and Taylor

New Rochelle, N. Y. May 5.—The Choral Art Society, Charles Albert Baker, conductor gave a concert on April 14, with Theodore Webb, baritone, Antonio Lombardo, violinist, as soloists. Edwin McArthur was the accompanist.

The club was heard with good effect in Philip James's "Spring in Vienna," sung last year and repeated by request, and Taylor's "The Highwayman."

## Male Voice Prize of \$1,000 Announced for Federation Contests

An additional prize for the Young Artists' Contests to be held under the auspices of the National Federation of Music Clubs has been announced.

Dema E. Harshbarger, of the Civic Concerts, Inc., has presented \$1,000 to be awarded to the best male voice of operatic calibre. The competition will be conducted under the same rulings as obtain for the woman's voice prize.

The New York State contests will be held on May 11, and the district contests on May 12, both in Roerich Hall. Further particulars may be secured by addressing Mrs. Florence Otis, 155 East Forty-seventh Street, New York.

## New York Polyhymnia to Give Pan-American Concerts in Europe

The New York Polyhymnia, Lazare Saminsky director, will give concerts of Pan-American music in Paris and Milan in May. The program will include Cuban, Mexican, Peruvian and Chilean folk music, and works by Theodore Valcarcel, Humberto Allende, Alejandro Caturra, George Antheil, Louis Gruenberg and others. Marianne Gonitch, soprano of the Philadelphia Grand Opera Company; Luisa Manighetti and Denyse-Molié, pianists, and Raoul Barthalay, violinist, will be the soloists.

Mr. Saminsky will lecture on the music of both Americas at universities in France and Italy.

## Beethoven's "Mount of Olives" Sung in Ashland

ASHLAND, KY., May 5.—Beethoven's oratorio, "The Mount of Olives," was sung by the choir of Calvary Episcopal Church, of which Florence M. Giese is organist and choir director, on a recent evening.

## Cap and Bells

### Art and the Arsenal

GANGSTERS may seem to have their little unpleasant idiosyncracies, such as being too quick on the trigger. But as a new aid for musical genius they are heartily prescribed by a Chicago manager. He states that one of his charges, a Negro cornetist whose strains are heard in night club purloins, has lately gained amazingly in the power of his tuneful attack since his life was threatened by some of the pineapple-throwing fraternity.

"The more they scare him, the better he plays," affirmed this impresario in asking for a police escort for his charge.

\* \* \*

Well, it's an ill Chicago wind that doesn't blow some good along with its whiffs of powder. Perhaps the gently persuasive method might be applied to some of our leading virtuosi who grow sluggish along about the time that crocuses begin to peep.

\* \* \*

### Fiddle-dee-dee!

A ONE-ARMED fiddler recently won the championship of lower Ontario against eleven rivals presumably in possession of the usual number of extremities. This ought to open up a new field for the enterprising Richard Strauss, who once, it will be remembered, wrote a one-armed piano concerto.

On second thoughts, it might not be a bad idea to transcribe for violin some of those interminable piano etudes for the left hand, which have made the lives of countless pupils miserable.

If the originals could then be firmly but irrevocably mislaid, many blue moments might be saved for the frequenter of studio musicales.

\* \* \*

### The Up and Up

AN English newspaper, in reporting the recent honors given the conductor of the Glasgow Orpheus Choir, used the following headline:

"SIR HUGE ROBERTON KNIGHTED"

Probably another instance of the journalistic tendency to magnify everything.

### Music Is Feature of San Antonio Fiesta

SAN ANTONIO, May 5.—Music for the coronation of the Queen of the Court of Olympus, the chief feature of the Fiesta de San Jacinto, celebrated here April 20-25, was conducted by Ernest Hauser, who wrote for it a prelude in the Greek mode. James DeLuca, baritone, and Evelyn Duerler, soprano, were the soloists. For the annual Battle of Flowers luncheon held by the Fiesta Association at the Menger Hotel, April 21, "Texas Under Six Flags" was the theme of the entertainment planned by Mrs. Walter Timon. Ora Witte and Lois Farnsworth Kirkpatrick, sopranos, were among the participants.

G. M. T.

### Gilbert and Sullivan Season Opened in New York

The Civic Light Opera Company, Milton Aborn, managing director, successfully opened a season of Gilbert and Sullivan operas at the Erlanger Theatre on May 4 with a revival of "The Mikado." This work will be given for a fortnight and will be followed by "Pinafore," "The Gondoliers" and "Patience."

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# THE KING'S FIDDLERS



Old King Cole was a merry old soul,

And a merry old soul was he,

He called for his pipe and he called for his bowl,

And he called for his fiddlers three.

**M**Y, my, what a rumpus when the robot appeared! It seems that the Prime Minister, in a fit of economy, had installed canned music and fired the King's rollicking fiddlers. The jolly old monarch was wroth.

But King Cole could remedy the trouble. He had only to order the robot to the attic, send for his beloved fiddlers, and have the Prime Minister publicly spanked.

Theatre patrons can't get action so swiftly. But they can insist on having their money's worth in the theatre by joining the Music Defense League. Sign and mail the coupon.

MA 5-10

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Gentlemen: Without further obligation on my part, please enroll my name in the Music Defense League as one who is opposed to the elimination of Living Music from the Theatre.

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(Comprising 140,000 professional musicians in the United States and Canada)

JOSEPH N. WEBER, President, 1440 Broadway, New York, N. Y.

## LOS ANGELES HOST TO SUPERVISORS

### Biennial Meeting of State Teachers Is Gala Event

LOS ANGELES, May 5.—The California Music Supervisors' Conference brought its biennial convention to a close on April 3, with the election of Gertrude Parsons, chairman of the music department of Polytechnic High School and of the executive committee, as president. Nearly 400 delegates from various parts of the state attended the series of lectures and programs given in the Auditorium and the Hotel Biltmore, during the three days' conference. At the final session the name of the organization was changed to California Western School Music Conference. Arthur Walberg and Mary Ireland were chosen vice-presidents and Edna Douthit, secretary-treasurer. Glenn Woods of Oakland will represent the organization at the national conference in this city next June.

The culminating program was given in the Auditorium by the All-City Orchestra, comprising some 100 players from twenty-three high schools, and conducted by Edmund A. Cyker; a chorus of 300 singers, led by S. Earl Blakeslee, and the John C. Fremont High School A Cappella Choir, conducted by Ida E. Bach. This concert revealed the excellent type of work

that is being done by the students in elementary schools of the State. The orchestral part of the program included Weber's "Euryanthe" Overture, and a movement from César Franck's Symphony.

Other programs were given before the conference by the Santa Monica String and Woodwind Ensemble, Ethel Giampaolo, leader; the Le Conte Junior High Troubadours, in an operetta demonstration, under Mae W. Nightingale; Pomona College Men's Glee Club, Ralph H. Lyman, conductor; the James A. Foshay Junior High School Boys' Glee Club, under Genevieve A. Rorke, and the Long Beach Polytechnic High School Glee Clubs, led by Raymond Moreman.

### Round Table Voice Discussion

Dr. Arnold Wagner, of the University of Southern California, led a round table discussion on voice. There were lectures on various phases of musical education by Louise Sooy of U. C. L. A., Helen Hefferman, Marie C. Ostrander and Mary Ireland, of Sacramento; Dwight Defty of Long Beach; Harold Walberg of Fullerton; Edwin A. Lee of Berkeley; Laverna L. Lossing of U. C. L. A., Lillian Mohn of Pasadena; Glenn Haydn of Berkeley; Emma M. Bartlett of Compton, and Anne Oberndorfer.

HAL DAVIDSON CRAIN

### GIORNI WORKS HEARD

Composer and Pianist of Elshuco Trio  
Gives Studio Recitals

Aurelio Giorni, composer and pianist of the Elshuco Trio, presented four of his artist pupils in recital at his studio, recently. The Beethoven, Schumann and Chopin Concertos were played, and received with much enthusiasm by a critical and discerning audience.

Mr. Giorni has had several of his compositions performed this Winter in a number of cities, including New York, Philadelphia and Hartford. In the last city the Cecilia Club devoted half of its program on Dec. 6 to his works. On April 6 he played his Piano Quintet with the New York String Quartet at a meeting of "The Bohemians."

In June Mr. Giorni will take up his Summer work on South Mountain, in Pittsfield, Mass., where, besides playing in the ten Sunday concerts given by the Elshuco Trio and the South Mountain String Quartet, he will teach piano, theory and ensemble playing to a group of advanced students.

Myra Hess Concludes Successful Tour;  
Will Return Next Season

Myra Hess, pianist, recently sailed for England on the Olympic after a most successful concert tour. Miss Hess played three times with the Philadelphia Orchestra and the Boston Symphony and twice with the Cleveland Orchestra, the Detroit and Minneapolis Symphonies. Her recital itinerary extended to Texas in the South and Minnesota in the Northwest.

Miss Hess will return to America in January, 1932, when she will again appear as soloist with many orchestras. She will visit Florida and make a tour extending to California and the Northwest, ending late in April, 1932. Her first New York recital is scheduled for Jan. 9 in the Town Hall.

### RECITALS IN MAINE

Richard Crooks Presented by Community Music Commission

PORTLAND, ME., May 5.—Richard Crooks was heard in a recital at the Portland High School recently, under the auspices of the Community Concert Association. He created an excellent impression by his fine voice and interpretative ability. Willard Sektberg, accompanist, also played a group of piano solos.

Alfred Brinkler, organist and teacher of this city, gave an organ recital at Bowdoin College.

Hizi Koyke, Japanese soprano, was presented for the second time during the past year by the Portland Music Commission in City Hall. One of the largest audiences of the season attended the concert, presented by Charles R. Cronham, municipal organist, and the visiting artist.

AROLYN WHITE JOHNSON

### Lillian Gustafson Widely Heard

Lillian Gustafson, soprano, is enjoying one of the busiest seasons of her career, having made many appearances in the East and Middle West. Last Winter Miss Gustafson sang leading roles with the Charlotte Lund Opera Company in New York and gave two joint recitals with Frances Pelton-Jones, harpsichordist, at the Hotel Plaza.

The Woman's Club of Wheeling, W. Va., presented Miss Gustafson in a recital on March 20. As soloist with the Swedish Male Chorus in St. Paul, Minn., on April 16, the singer won a distinct triumph. She was scheduled to make her Minneapolis debut under the auspices of the Swedish Society on May 1 and to sing at the festival in Harrisburg on May 8.

Hans Gal's Ballet Suite for orchestra was recently performed in a concert at Carlsruhe.



# Spring Brings Light Opera Revivals in Berlin

**Offenbach's "Perichole"**  
Given with New Text at the Kroll — "Hoffmann" and Nicolai's "Merry Wives" Sung by Civic Forces—"Parsifal" Series at State Opera Is Rich Experience

By GERALDINE DE COURCY

**B**ERLIN, April 25.—Berlin's operatic seas have been rather calm recently. The only ripples of interest have been caused by a brilliant performance of "Figaros Hochzeit" at the Civic Opera under the conductorship of Furtwängler, and a revival of Offenbach's "Perichole" at the Kroll Opera (March 27), with a text arranged by Karl Krauss from previous librettos by Meilhac and Halevy. The latter work was heard in Berlin about a year ago, when it was given by a visiting Russian troupe at the Berliner Theater. The present Krauss arrangement was broadcast over the Berlin radio recently, so that it was not altogether a novelty.

The Kroll performance was exceedingly well-produced and had vivacity and charm in so far as such old-fashioned material can succeed in being amusing to the modern taste. Maria Elsner in the title role proved a clever little actress, thus making up for some vocal insufficiencies. Eric Wirl and Gerhard Witting did some spirited work that earned enthusiastic acknowledgment. The merry and melodic old *opéra-bouffe* furnished excellent entertainment for opera fans of the unsophisticated order.

## Revivals Create Interest

The Civic Opera's bow to Offenbach took the form of a more or less stereotyped restaging of the "Tales of Hoffmann," which is now serving as a palliative to those injured Offenbachians who for the past two years have been forced to slake their thirst at the modern fountain of Moholy-Nagy at the Kroll Opera—that imaginative monstrosity that ranks with the Aquarium and Pergamon sculptures as one of the seven wonders of the city! In this new production the several scenes had charm and color, and the vocal apparatus in the hands of Karl Armster, Elizabeth Friedrich and Bjorn Talen



Leo Blech, Who Conducted a Cycle of Five "Parsifal" Performances at the Berlin State Opera

insured a delightful presentation of this old favorite.

One should also record an exceedingly pleasurable performance of Nicolai's "Merry Wives of Windsor" at this same opera house on the evening of March 28. After an interim of more than six weeks, the opera was put on at two hours' notice after the sudden illness of one of the leading soloists had made it impossible to give "Die Afrikanerin" as scheduled. The artists who saved the day in such a charming manner were Maria Ivogün, Marguerite Perras, Cornelius Bronsgeest and that inimitable pair, Eduard Kandl and Harry Stier, who united in giving a really stunning performance of this charming work that was as finished as though it had ripened gradually under the penetrating sun of repeated rehearsal.

## Impressive "Parsifal" Cycle

As a culmination of Berlin's Easter music, the State Opera gave five performances of its now famous presentation of "Parsifal," which may be safely designated the finest of its kind to be heard anywhere, Bayreuth and Munich included. The opening performance, which took place on Palm Sunday, was blessed with an unusually fine cast consisting of Herbert Janssen, Emanuel List, Karin Branzell, Gottfried Ditter and Fritz Wolff—the best Berlin now has to offer.

The scenery was designed last year by the late Panos Aravantinos and is exceedingly beautiful, particularly in the Good Friday scene, where the effect is heightened by the peculiar shimmering quality of the light. The Grail scene also succeeds in giving the impression of space and immensity, being



A New Kundry Who Recently Impressed Berlin Operagoers Was Karin Branzell, of the Metropolitan

flooded in a mysterious bluish-purple haze that might be pouring through the vaulted windows of a Notre Dame. So much of the effect is due to the magnificent lighting that no description or photograph could possibly furnish an adequate idea of the great beauty of the scenic background.

## Branzell a Superb Kundry

Karin Branzell in the role of Kundry was surprisingly fine—superb in tonal beauty, restrained in dramatic utterance and majestic in line. Fritz Wolff, whose Parsifal always has the deep appeal of verity, attained the pinnacle of real greatness; his voice has never been so glowing in dramatic fire nor his portrayal so deeply moving in spiritual fervor.

Leo Blech conducted with that slight touch of haste that he always brings to Wagner, but the Berlin public is tempered to his "Parsifal" and is no longer shocked, as were the dwellers in Dresden, when they had their first contact with his "Meistersinger." His tempi have a quality of positiveness and conviction that makes them ring true even at their strangest moments, and his work maintains its beauty even when the element of mysticism is most lacking. The whole performance is wondrously impressive and moves with the grandeur and mantling beauty of noble ritual—a veritable star in the crown of the State Opera.

## Young Artists Give Recitals

Hilde Edwards, a pupil of Artur Schnabel, made her Berlin debut at the Singakademie on March 14 in a program that comprised Mendelssohn's "Variations sérieuses"; Beethoven's Sonata, Op. 109; the Bach Partita in C Minor, and Schumann's Sonata in F Sharp Minor. That Miss Edwards acquitted herself so admirably in a program of such taxing proportions speaks very highly for the thoroughness of her schooling and holds out greater promise for the future, when a maturer grasp of the inner content of the music will round out her already commendable technical equipment.

Ruth Douglass, formerly of Cincinnati, at present assistant professor of music at Mount Holyoke College, South Hadley, Mass., gave a recital in the Bechstein Saal on the evening of March 10. Her program consisted of works by Bach, Handel and Franz and closed with a familiar Debussy aria and a group of American folk-songs garnered mainly from the South. A pupil of Charles Kitchell and Oscar Seagle, she displayed a pleasing voice and sympathetic delivery which won her a friendly reception. Arpad Sandor was an accompanist of characteristic finish and charm.

Réné Dommmange, president of the French Music Federation and director of Durand et Fils, publishers, has been made a Commander of the Star of Roumania by King Carol.

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## SPRING FESTIVAL IS EVENT IN PORTLAND

Choirs and Orchestra Heard  
in Lists Sponsored by  
Teachers

PORTLAND, ORE., May 5.—The Portland High School Music Teachers' Association sponsored the first annual Spring Music Festival, held in Grant High School on April 10 and 11. L. L. Handzlik conducted the All High School Band. Girls' and boys' glee clubs and mixed choruses from eight high schools were led by their respective directors of music: Edith Charleston, Minetta Majors, Waldemar Hollensted, J. Mac-Millen Muir, Jean Acorn, Edna M. Hollenbeck and R. B. Walsh.

W. H. Boyer, supervisor of school music, conducted the united chorus of 300 in a Bach chorale and Christian-son's "Beautiful Saviour," sung a cappella. The freshness of these young voices and the alert response of the singers to Mr. Boyer's leadership were impressive. The All High School Orchestra played numbers by Wagner, Sibelius and German under his baton.

### Celebrated Guest Artists

Albert Spalding closed the Steers-Coman subscription series for this season appearing in the Auditorium on April 11 with André Benoist at the piano.

The Paramount Theatre presented Charles Wakefield Cadman in a program of his compositions on April 5. He was assisted by Ruby Ohman, contralto, and Lynn Cowan, leading an orchestra of thirty.

Bloch's "Night," "Alpestre" and "Tongataboo" constituted the novel part of the program played by the Neah-Kah-Nie Quartet at the home of Mr. and Mrs. Elliott Corbett on April 12.

The Monday Musical Club Chorus, led by P. A. Ten Haaf, was heard in the Neighbors of Woodcraft Hall on April 8.

Mrs. Henry J. Berkowitz, soprano, and William Robinson Boone, organist, gave the program in the "Quiet Hour of Music" at Temple Beth Israel on April 5.

Rabbi Henry J. Berkowitz was chairman of the committee conducting the student contest at B'nai B'rith Centre. Judges were Jacques Gerskovitch, Mrs. Warren E. Thomas, Mrs. Elbert C. Peets, Mrs. Berkowitz and J. L. Wallin. Cash prizes were awarded to Shirley Golden, Thelma Steinberg, Richard Lubliner, Jerry Leva, Minna Berg, Reuben Braunstein and Stanley Bromberg. Robert Mann and Morris Kregal received certificates of merit.

JOCELYN FOULKES

Luis A. Delgadillo, Nicaraguan Com-  
poser, Visits New York

Luis A. Delgadillo, whose composi-  
tions, built on original music of the  
Aztec, Maya and Inca tribes, was heard  
recently in a recital at the Roerich Mu-  
seum, is in New York to further inter-  
est in his works.

Professor Delgadillo was born in  
Nicaragua, and studied in Italy under  
Delachi, Saladino, Pozzoli and Mappeli.  
He was also a protégé of Busoni, Pugno  
and Saint-Saëns. His symphonies on  
Aztec and Inca themes and his op-  
eretta, "The Rose of Paradise," met  
with marked success in Central and  
South America.

## Celebrate Jubilee of Dr. John Hyatt Brewer in Brooklyn Church



Gardner

Dr. John Hyatt Brewer, Who Was  
Honored Recently by Brooklyn Church  
on His Fiftieth Anniversary as Musical  
Director

BROOKLYN, May 5.—Dr. John Hyatt Brewer's fiftieth year as organist and choir director of the Lafayette Avenue Presbyterian Church was commemorated at a dinner given by the officers of the church on April 16, and a special service of his music on April 12, at the request of the Rev. Alvin E. Magary, pastor.

Dr. Brewer has served as leader of a number of Brooklyn choral societies. He was accompanist for the Apollo Club for many years, and in 1903 succeeded Dudley Buck as conductor, a post which he filled with distinction for twenty-five years. Dr. Brewer was one of the founders of the American Guild of Organists, was elected a Fellow in 1902, and served as Warden from 1905 to 1908. In 1916 he received an honorary Doctor of Music degree from New York University. He is a Fellow of the Brooklyn Institute of Arts and Sciences.

His compositions number more than 150, in many forms. Among the best known are a setting of "Rock of Ages," a cantata, "The Holy Night"; many choruses written for the Apollo Club, and other settings of famous poems, several of which won prizes in various competitions.

## RUBINSTEIN CLUB GIVES ANNUAL WHITE BREAKFAST

Concludes Season with Brilliant Event  
—Soloists and Choral Group in  
Costume Recital

Colorful pageantry attended the twenty-eighth annual White Breakfast of the Rubinstein Club, Mrs. William Rogers Chapman, president, in the ballroom of the Hotel Commodore on Saturday, May 2. Following a processional, the invocation by the Rev. Dr. Ralph W. Sockman, and prior to the singing of the national anthem, Josephine Forsyth, accompanied by twelve Liebling Singers, sang her beautiful setting of "The Lord's Prayer."

At the conclusion of the breakfast a costume recital, arranged by Estelle Liebling, was presented. Melvena Passmore, coloratura soprano of the Chicago Civic Opera, sang the Mad Scene from "Lucia," with Mr. D'Onofrio playing the flute obbligato. Colette D'Arville, soprano, and Paul Cadieux gave a scene from "Carmen." Rosemary Cameron, coloratura soprano, was heard in Miss Liebling's arrangement of the "Blue Danube" and Grieg's "My Johann."

A choral group, under the baton of Dr. William Rogers Chapman, sang four numbers. Bartlett Simmons, tenor, Frances Sebel, soprano, and Mlle. D'Arville also contributed solos. Miss Liebling was at the piano for the soloists, Kathryn Kerin-Child for the chorus. During the breakfast the Schubert Trio, comprising Bertha Schultz, violin, Constance Veitch, cello, and Olga Sapio, piano, played.

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# Folk and Art Music Mark Virginia Festival Programs

CHARLOTTESVILLE, VA., May 5.

The Virginia State Choral Festival, an outgrowth of the choral presentations given at the annual conventions of the State Federation of Music Clubs and Music Teachers' State Association, was an event of wide interest, as held here April 14 to 17. An especial share of the credit for the success of the festival must be given to John Powell, Virginian composer-pianist. He was largely instrumental in making the festival plan a reality, by securing the necessary financial support. Mr. Powell personally trained a Richmond chorus to take part, with several hundred singers from other cities, in the performance of Schubert's Mass in E Flat in the amphitheatre of the University of Virginia, under the baton of Dr. T. Tertius Noble, on April 16.

The soloists for this stirring performance were Mrs. Herbert Ragland, soprano; Mrs. Sidney F. Small, contralto; Mark Shull and Joel Cook Holland, tenors, and Raimunde Aubrey, bass. The Manhattan Symphony of New York played the accompaniments.

## Gala Orchestra Concert

The appearance of Mr. Powell, as soloist with the Manhattan Symphony, under Henry Hadley, in his "Rhapsodie Nègre," on the evening of April 16, was the signal for a remarkable ovation. This was the first performance of the work in Mr. Powell's home state. On the same program, Dr. Hadley conducted his suite, "Streets of Peking," and Inez Barbour Hadley, soprano, the conductor's wife, was heard as soloist.

A novelty of the festival was the first performance of "The Miracle of Chartres," a mimo-drama with music by H. R. Pratt, presented by the Virginia Players and associates under the baton of the composer, in Cabell



John Powell, Instrumental in Making the Festival at Charlottesville an Outstanding Success

Hall on the afternoon of April 17. On the same program was a Quintet for piano and strings by Arthur Fickenscher, played by the composer at the piano; Winston Wilkinson and J. D. Nelowitz, violinists; Piet van de Kamp, viola, and Richard Lorleberg, cello.

The festival was opened with a talk by Mr. Powell on folk music, prefacing a concert of rare old music of Virginia, given on the afternoon of April 14. A number of tunes were collected by Annabel Morris Buchanan, composer and choral chairman of the festival. Native folk dances were a feature of the program. These were played by native fiddlers and banjo players of the state. Soloists were Katherine Walker, soprano; Eva Taylor Eppes, contralto, and George Harris, tenor; Mr. Powell and Hilton Rufty, pianists;

and Mr. Wilkinson, violinist. A joint recital by F. Flaxington Harker, organist, and Mr. Wilkinson, assisted by Mrs. Charles L. King, contralto, was given on the evening of April 14 in St. Paul's Church.

An artists' and composers' program was given in the Memorial Gymnasium

piano and organ, which has sixty tones to the octave. The festival was concluded with a jubilee concert on April 17 at the University of Virginia, with choral numbers sung by the William and Mary Glee Club and Choir, the Hollins College Chorus, and the entire assembly.

## Club and Teachers' Events

The four days included many events in connection with the meetings of the State Teachers' Association and Club Federation. Junior Day, on April 14, brought young artists' contests and programs by junior artists and organizations. On the following day there was a recital by winners of the young artists' contests. A luncheon was devoted to a discussion of music in religious education, presided over by Mr. Harker, at which there were addresses and musical numbers. The annual banquet was held that evening, with Mrs. Ottaway and F. Stringfellow Barr as speakers. A feature was a musical program by Miss Kerns, Mr. Christian and Mrs. Lawson Turner, and a program of Virginia composers' works arranged by Mrs. Lacy K. Wood. College choral contests were held on April 17 in Cabell Hall. D. B.



Conducting the Manhattan Symphony, Henry Hadley Was a Prominent Figure in Festival Programs

at the University on the evening of April 15, by Grace Kerns, soprano, and Harrison Christian, baritone. A new song, "April," by Mrs. Buchanan, had its first performance. Mrs. Elmer James Ottaway, president of the National Federation of Music Clubs was a speaker.

A feature was a demonstration of Dr. Fickenscher's invention, the "Polytone," an instrument resembling both

## Matzenauer to Teach in New York Next Season

Margaret Matzenauer, apart from her concert and operatic appearances next season, will devote a part of her time to teaching in New York. She will return from Europe in October.

Arthur Honegger has finished a work, "Les Cris du Monde," the first hearing of which will be given in Switzerland in May. It will be performed in Paris in June.

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## PHILADELPHIA DELIGHTS IN WAGNER

### Grand Opera Forces Excel in Tannhäuser—Choral Works Heard

PHILADELPHIA, May 5.—The Philadelphia Grand Opera Company gave a spectacular performance of the Paris version of "Tannhäuser" for its sixteenth and final opera of the season. The very elaborate Bacchanale was danced according to Wagnerian concepts by Catharine Littlefield as premiere danseuse, with Dorothy Littlefield, Dorothy Hubbard, William Dollar and Douglas Coudy as principals in a large and graceful corps de ballet. Marianne Gonitch and Cyrena van Gordon both returned to the company, giving very fine performances as Elizabeth and Venus, respectively. Bruno Korell made a lusty-voiced Tannhäuser, John Charles Thomas was a notable Wolfram, and Ivan Steschenko a sonorous Landgrave. Other excellent participants were Albert Mahler, Abrasha Robofsky, Conrad Thibault, Leo de Hieropolis, Florence Irons, Helen Jepson, Selma Amansky, Agnes Davis and Ruth Gordon. Eugene Goossens, heading a large contingent from the Philadelphia Orchestra, gave a valid reading of the score.

#### Fauré Requiem in Premiere

The fifth and last concert of chamber music by artist students of the Curtis Institute of Music, given free to the public in the great hall of the new Art Museum through the generosity of Mrs. Mary Louise Curtis Bok, brought together an audience of nearly 4000 to hear Gabriel Fauré's "Re-

quiem," in its first American performance, Bach's Sixth Brandenburg Concerto, and the Canzonetta, Op. 62a, of Jan Sibelius.

Fauré's noble composition was conducted by Louis Bailly, general director of the museum series, with fine musicianship. Utilizing seven of the nine divisions of the Catholic memorial service for the dead, it is written for baritone and soprano soloists, chorus, of forty, organ, and orchestra. Soloists were Natalie Bodanskaya, soprano; Conrad Thibault, baritone, and Robert Cato, organist. Both chorus and orchestra were exceptional in precision, tone quality and balance. The Brandenburg concerto was well played under the direction of Louis Vyner, a student in conducting at the institute, with Mr. Cato at the organ and Leon Frengut and Max Aronoff as the viola soloists. He also conducted the Sibelius work.

#### New Quartet Presented

Charles Miller, an excellent violinist, was heard in recital on April 26 in the New Century Hall, assisted by Jacob Wissow, pianist, and a string trio composed of Jacob Dein, Leonard Epstein and Joseph Vetter. This group was heard in a Jazz Quartet by Mr. Miller, which despite its title and inspiration follows familiar formulas. Mr. Miller gave the César Franck Sonata with good effect.

Nelson Eddy, baritone of the Philadelphia Grand Opera Company, gave the last of his series of six recitals on April 8 in the ballroom of the Warwick Hotel. The assisting artist was Geoffrey O'Hara, whose songs figured on the program. W. R. MURPHY

### Frances McCollin Wins Federation Prize for Women's Choral Setting



© Bachrach

Frances McCollin of Philadelphia, Winner of the \$500 Choral Prize of the National Federation of Music Clubs for a Setting for Women's Voices

PHILADELPHIA, May 5.—Frances McCollin, of this city, has been awarded the \$500 prize of the National Federation of Music Clubs in its eleventh prize competition for American composers. The award is made for a three part choral setting for women's voices with piano accompaniment of a poem, "Spring in Heaven," by Louise Driscoll, American poet. The judges were Dr. Hans Leschke, John Smallman and Arthur Alexander. The Presser Company of this city will publish the work, which is dedicated to the Philadelphia Music Club Chorus, and Dr. H. Alexander Matthews, its conductor.

The prize of \$500 was given by the Theodore Presser Foundation and will be awarded at the Seventeenth Biennial Convention at San Francisco, June 20-27.

In 1919 Miss McCollin won the Federation's first prize of \$100 for a song, "The Midnight Sea," and honorable mention for an organ solo, "Caprice."

In addition to winning many other prizes Miss McCollin is well known for her informal musical talks, in which she analyzes with piano illustrations the weekly programs of the Philadelphia Orchestra.

#### "Lord's Prayer" Setting by Forsyth Heard in New Choral Arrangement

CLEVELAND, May 5.—The Orpheus Male Choir, under Charles D. Dawe, in its annual concert on April 15, presented Josephine Forsyth's setting of "The Lord's Prayer," in a new choral arrangement by Edwin Arthur Kraft, organist of Trinity Cathedral. This was the first time that the work had been sung by a male chorus.

Miss Forsyth, who was present at the concert, was cordially received by the large audience.

Harold Bauer will give a recital at Mount Kisco, N. Y., on June 13.

## PACIFIC COAST SEASON OPENED

### Eleanor Painter Heard as Carmen Under Baton of Casiglia

SAN FRANCISCO, May 5.—The San Francisco debut of Eleanor Painter as Carmen with the Pacific Opera Company, under Arturo Casiglia, was made in the Tivoli Theatre on the evening of April 20. Miss Painter's portrayal had charm and vivacity, and was highly individual, being far removed from the over-realistic characterizations of some prima donnas. She had a pronounced popular success.

The Don José was Henry Thompson, English tenor, who contributed convincing and artistic singing in the "Flower Song." Rudolph Hoyos, a newcomer to San Francisco's opera stage, was hailed as Escamillo. Claire Upshur repeated her success of previous seasons in the role of Micaela. Olive Richardes, Edith Mackey, Jose Corral, Marsden Argall, Gwynfi Jones and Guilio Cortese were heard in subordinate parts. The ensemble, the action and singing of the chorus, and the general production were of professional calibre, under the capable direction of Mr. Casiglia.

Yehudi Menuhin delighted anew his San Francisco admirers in his annual violin recital at Dreamland Auditorium on April 19. In a program of prodigious length and difficulty, he proved his mature musicianly qualities. The Brahms Sonata in G Major was played with Hubert Giesen as a skilled collaborator. HELENA M. REDEWILL

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## ENSEMBLE LISTS HEARD ON COAST

### London and Abas Groups in Programs—Dux Gives Recital

SAN FRANCISCO, May 5.—The London String Quartet, which appeared at Scottish Rite Auditorium under the auspices of Pro-Musica on April 10, revealed a mastery of ensemble playing in Debussy's Quartet and Smetana's "Aus meinem Leben."

Claire Dux was heard in recital at Dreamland Auditorium on April 14, with Frederick Schauwecker as accompanist, in a program ranging from works of Mozart to Puccini arias. Encores were given after each group.

Estelle Read, dancer, who recently returned from Europe, gave a recital in the Geary Theatre on April 12. Juan Lopez, pianist, played solo numbers and ultra-modern compositions as accompaniments for Miss Reed.

The Abas Quartet gave the sixth concert of the series under the management of Alice Seckels in the Scottish Rite Hall on April 13. The second local hearing of Ernest Bloch's Quintet was given with Ada Clement playing the piano part. The Mozart D Major Quartet closed the program.

Esther Folli, soprano; Laura Lodeima, mezzo-soprano; Philip Nelson, pianist, and Nathan Kolick, violinist, have been announced as the winners in the Northern California contest of the National Federation of Music Clubs. Three of these contestants are San Franciscans. HELENA M. REDEWILL

### Mrs. Cecil Frankel, Noted Music Patron, Aids Young Listeners

LOS ANGELES, May 5.—The Bartlett-Frankel String Quartet, which has just concluded its second season, not only owes much of its success, but its very existence to Mrs. Cecil Frankel, musician and patron of the arts, who founded the organization last season as a tribute to her father, Albert Griffith Bartlett, who was one of the pioneers in the musical development of Los Angeles.

The members of the quartet are Sylvain Noack and Anthony Briglio, violinists; Emil Ferir, viola, and Nicolas Ochi-Albi, 'cellist.

The achievements of the group give it primary importance in the cultural life of the community and of Southern California, many of whose cities it has visited. Plans for more extensive tours are being worked out, culminating in visits to Eastern centres.

The program this season included three subscription concerts in the Hotel Biltmore, eight popular-priced programs in the Beaux Arts Auditorium and a series of fourteen concerts in the public schools. The school concerts are the particular interest of Mrs. Frankel, who finds this a most fertile field for arousing a genuine love for good music. Some 150 letters from students have testified to the value of the programs and what they are doing for the individual.

Mrs. Frankel is a talented composer, many of her songs appearing on current programs. She is a charter member of the California Federation of Mu-



Mrs. Cecil Frankel, Composer and Music Patron, of Los Angeles, Who Has Sponsored a Notable Series of Chamber Music Events

sic Clubs, and as a vice-president of the National Federation of Music Clubs, sponsored the premiere of Frank Patterson's opera, "The Echo," at the Portland Biennial in 1922. Mrs. Frankel is chairman of the women's committee of the Los Angeles Philharmonic, and a prominent member of many club committees. H. D. C.

#### Gretchaninoff Heard in Long Beach

LONG BEACH, CAL., May 5.—The Civic Concert Course, managed by Kathryn Coffield, ended for the season recently, when the program was given by Alexandre Gretchaninoff.

### Discover Four Schubert Songs in Vienna

FOUR songs in Italian by Schubert have been found in Vienna, according to a copyright dispatch to the New York Sun. Schubert composed these for a school friend, Franz von Spaun, when the latter was to be married. For more than 100 years the songs have been in the possession of a family which has now sold them to the Schubertbund, a men's singing society in Vienna.

### PROVIDENCE SERIES ENDS

Boston Symphony Closes Season—  
Recitals Given

PROVIDENCE, May 5.—The Boston Symphony, Serge Koussevitzky conducting, gave its final local concert of the season on the evening of April 14 in the Albee Theatre. An enthusiastic audience greeted leader and men in a program including Bach's Suite in D Major; Debussy's "Afternoon of a Faun"; the Scherzo from Mendelssohn's "Midsummer Night's Dream," and Brahms's Symphony in C Minor.

Thomas J. McQuaid, pianist, gave a recital in Memorial Hall on April 15.

A Palm Sunday concert for the benefit of the unemployed was given in Infantry Hall by Martha Baird, pianist; the University Glee Club, under Berwick Schloss, and the Verdandi Chorus, led by Oscar Ekeberg. Miss Baird was heard in numbers by Bach, Schumann, Chopin, Debussy, de Falla and Albeniz. ARLAN R. COOLIDGE

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—Irving Weil, New York Journal, Feb. 6, 1931

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—Baltimore Sun, Feb. 13, 1931

During Zecchi's first American tour of 3 months, he played 35 concerts, including appearances with the New York Philharmonic-Symphony, St. Louis, Cincinnati, and Philadelphia Orchestras.

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## WISCONSIN FAIR WILL FEATURE MUSIC

### State Federation of Clubs Outlines Gala Events for Milwaukee

RACINE, WIS., May 5.—Music is to have an important place at the Wisconsin State Fair in Milwaukee. Under the management of Mrs. A. J. Harvey, president of the Wisconsin State Federation of Music Clubs, arrangements are being made for a gala concert on August 30, when singers from a radius of 100 miles around the city will take part in association with the Milwaukee Philharmonic Orchestra under the baton of Frank Laird Waller.

It is intended that the program shall contain music by Bach, the "Hallelujah" Chorus from "Messiah," the "Inflammatus" from Rossini's "Stabat Mater," and numbers from "The Creation." Afternoon concerts of a more intimate nature and short dramatic productions are also planned.

This announcement is an outcome of the Federation's convention, held here recently. Delegates were welcomed by Mayor W. H. Armstrong. Meeting in the new Woman's Club, convention members were also greeted by Mrs. James G. Chandler, president of the Racine Woman's Club. Speakers at a banquet were Samuel McKillop, president of the Lyric Male Chorus; Marie Kohler, sister of the former State Governor; John Carre, pianist, and Mr. Waller.

#### Urge Compulsory Study

Mrs. C. F. Parrish of Madison, chairman of the legislative committee,

reported that a bill urging the compulsory study of music in public schools will be presented to the Wisconsin Legislature.

The Past Presidents' Assembly was organized with Mrs. F. W. Wilford of Beloit as president. Other officers are: W. G. Raasch of Burlington, vice-president; Mrs. H. F. Wilson, Madison, secretary, and Mrs. G. H. Dickinson, Milwaukee, treasurer.

The convention approved of the suggestion that a mammoth Wisconsin chorus take part in the World's Fair at Chicago in 1933.

#### Concerts Are Plentiful

Appearing in musical programs were the Grand Avenue Congregational Choir of Milwaukee, led by Graydon Clark; Mrs. Frederick Gardner of Beloit, and Lawrence Bernhardt of Wasau, pianists; Helen Grzeszkiewicz of Milwaukee, soprano; Arthur Kreutz, violinist; Katherine Sauerwald, soprano, and John Schaum, pianist, the two last-named being winners in the Federation's state contest.

C. O. SKINROOD

#### Mary Wigman Hailed on Return to Berlin

The appearance of Mary Wigman in a Berlin recital on April 22, following her triumphal American tour, was attended by great enthusiasm, according to a cable dispatch from her manager, S. Hurok. The theatre was completely sold out and many were turned away. The audience included a delegation from the American Embassy.

### Rose Bampton Again to Sing at Worcester Festival This Autumn



Rose Bampton, Contralto of the Philadelphia Grand Opera Company, Who Has Appeared as Soloist Under Leopold Stokowski This Season

PHILADELPHIA, May 5.—Rose Bampton, contralto of the Philadelphia Grand Opera Company, has been reengaged as soloist for the Worcester Festival, to be conducted by Albert Stoessel next Fall. Miss Bampton's first appearance at the festival was in 1929, after winning a success during the Summer season of the Chautauqua Grand Opera Association, under the baton of Mr. Stoessel.

During the present season, Miss Bampton appeared as soloist with the Philadelphia Orchestra in the presentation of de Falla's "El Amor Brujo," under Leopold Stokowski. She has filled numerous concert engagements in addition to her appearances with the Philadelphia Grand Opera Company.

#### Frieda Hempel to Make Extensive Tour Next Season

Frieda Hempel is being booked by her manager, Betty Tillotson, for an extensive tour for next season. Starting in the Middle West in October, she will give four concerts in one week, the first in Ripon, Wis.

Miss Hempel will sing in New York and in Boston early in the season. She will appear in Montreal, and many other Canadian cities.

## BROOKLYN HAILS BOSTON PLAYERS

### Koussevitzky Concludes Series—Little Opera in Straus Work

BROOKLYN, May 5.—The season's last concert in the annual Boston Symphony series under Brooklyn Institute management was given on April 10. Dr. Koussevitzky's program included Haydn's Symphony in D (B. and H. No. 10), Bach's Concerto in D Minor for two violins and string orchestra, and Brahms's First Symphony. The soloists in the Bach concerto were Richard Burgin and Julius Theodorowicz, both of whom played admirably.

#### Grainger Heard With Chorus

Percy Grainger, composer-pianist, was the assisting artist at the Chamade Spring Concert, in the Academy on April 15. The choral numbers included arrangements of works by Raff, Liszt, Brahms, Howley and other composers. Club soloists were Anna Menella Furiosi and Beatrice Roden James. The accompanists were Amelia Gray-Clark, pianist, and Rhoda L. Newton, organist. Emma Richardson Kuster conducted.

The week end of April 15-18 witnessed the Little Theatre Opera Company's concluding revival of the season at the playhouse on St. Felix Street. Oscar Straus's exceptionally tuneful "Waltz Dream" sung in an English translation by John Alan Houghton, proved very enjoyable.

#### Pianist Gives Recital

The annual piano recital by Augusta Tollefsen under Brooklyn Institute auspices was given at the Academy of Music on April 9. Mme. Tollefsen's popularity in her home borough was again evidenced by a very large and socially prominent audience. She played brilliantly Mozart's Fantasy in C Minor, Brahms's Sonata in C, Op. 1, a Chopin group and other classic and contemporary works.

Charles O. Bank's forty-fifth organ recital at St. Luke's Episcopal Church was given on April 8. Mr. Bank's programs are always representative of the finest literature for the instrument. His concluding recital was scheduled for May 6.

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##### THE HAGUE

"Audray Roslyn has youth, charm and talent . . . many beautiful things in her playing . . . technically she has great self-command."—*Avonpost*.

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## CAPITAL ENJOYS SEASON OF OPERA

### Metropolitan Forces Heard in "Tosca," "Mignon" and "Ibbetson"

WASHINGTON, May 5.—Before brilliant audiences, including governmental notables, the Metropolitan Opera Company, in its annual Spring season in Washington, presented three operas, "Tosca," "Mignon," and "Peter Ibbetson," on April 14, 15 and 16. The series was given, under the management of Mrs. Wilson-Greene, in the Fox Theatre, a motion picture house seating 5000, which was sold out several weeks in advance of the performance of "Ibbetson," and also for "Tosca."

A superbly dramatic performance of the latter opera was given on April 14 by a cast including Maria Jeritza, Lawrence Tibbett and Lauri-Volpi. Vincenzo Bellezza conducted.

On the afternoon of April 15, Washington heard Lily Pons for the first time as Filina in "Mignon," and gave her an ovation after the aria "Je suis Titania." Other superb singers in this work were Lucrezia Bori as Mignon, Beniamino Gigli as Wilhelm Meister, Leon Rothier as Lothario, and Gladys Swarthout as Frederic. Louis Hasselmans was the conductor.

#### "Ibbetson" Stirs Audience

Deems Taylor was present to receive an ovation at the end of the first act of "Ibbetson," which had its Washington premiere in the evening. The cast included Edward Johnson as Peter, Lawrence Tibbett as Colonel Ibbetson, Lucrezia Bori as the Duchess of Towers, and Marion Telva as Mrs. Dean. Tullio Serafin conducted. The capacity audience which witnessed this performance was thrilled by the fine work of the artists and the excellent scenic production.

Much credit is due Mrs. Wilson-Greene and the local opera committee. Owing to their efforts, the season this

## Lee M. Lockhart, School Music Leader and Editor, to Head Band at Eastern Music Camp

LEE M. LOCKHART, who joined the educational department of M. Witmark & Sons on Jan. 2, 1931, as associate editor of instrumental publications with Richard Kountz, editor, will be in charge of band music at the new Eastern Music Camp at Lake Messalonskee, Me., this Summer. He is also special supervisor of instrumental music in the Pittsburgh schools, an instructor in the Carnegie Institute of Technology, and chairman of the wind section of the All-Eastern High School Orchestra at Syracuse.

In 1927-28, Mr. Lockhart taught conducting classes and had charge of the band at the National High School Camp in Interlochen, Mich., and during the next two Summers, was guest conductor of the band there.

Years of training and experience in various musical fields throughout the country have gone into the making of his career, which has included early activities in Rupert, Idaho, Council Bluffs, Iowa, and Omaha, Neb.

Not only has he been active as a leader and teacher, but in 1928-29 he was a member of the cello section of the Omaha Symphony, having studied the instrument at Omaha.

The Eastern Music Camp, where Mr. Lockhart will spend the Summer, opens



Lee M. Lockhart, Well Known in School Music, Who Will Have Charge of Band Music at the Eastern Music Camp This Summer

on July 1 for its first season of eight weeks. Francis Findlay is the director. Musical activities will be carried on in Summer surroundings, with regular classes and concerts scheduled.

year resulted in a profit of \$3,000, to be devoted to next year's series.

DOROTHY DEMUTH WATSON

### Little Theatre Opera Closes Season with "Waltz Dream"

For its final bill of the season, the Little Theatre Opera Company gave Oscar Straus's "A Waltz Dream" in the Heckscher Theatre during the week of April 20. The text of the lyrics was that of the original English production of 1907, with a new version of the dialogue made by John Alan Haughton.

Notable in the cast were Eleanor Steele as Princess Helene and Helen Ardelle as Franz, both of whom sang exceedingly well. Marion Selee was excellent as Friederike. The male roles were assumed by Arnold Spector, Wells Clary, Hall Clovis, Donald Beltz, Edgar Laughlin and Benjamin Tilberg. Bess Barclay made a tiny role outstanding by her clever handling of it. The remaining feminine roles were capably filled by Fern Bryson, Tanina Piazza, Esther Greene, Celia Gurney, Elsie Schuler and Marian Nugent. William Reddick conducted in a manner to bring out all the many beauties of the score. Patricia O'Connell alternated with Miss Ardelle, and Jacob Schwartzdorf with Mr. Reddick. N.

### Braslau Wins Success at The Hague

Sophie Braslau opened her European tour on April 11 at The Hague as soloist with the Concertgebouw Orchestra.

### Fiesta to Mark 150th Year of Los Angeles

LOS ANGELES, May 5.—Spanish, Mexican and early American music will be featured in the Fiesta, opening on Sept. 4 next, which will mark the one hundred and fiftieth anniversary of the founding of this city in 1781 by Felipe de Neve. There will be nine days of musical and other events aiming to recreate the spirit of old California.

### BANDMASTERS CONVENE

#### American Association Holds Second Meeting in Boston

BOSTON May 5.—Holding its second annual meeting here from April 9 to 12, the American Bandmasters' Association endorsed a standard instrumentation. Delegates also agreed that the association present annually a medal to the person "performing the most outstanding service for the betterment of bands and band music." Another resolution invited members to compose in a large form for bands.

The convention closed with the Gilmore Memorial Concert, held in Mechanics' Hall, when performances were given of works composed especially for this event by Richard B. Hayward, Leo Sowerby, Carl Busch, Henry Hadley and Percy Grainger.

Officers were elected as follows: Edwin Franko Goldman, New York, president; Capt. Charles O'Neill, Quebec, vice-president; Victor Grabel, Chicago, secretary, and A. A. Harding, Urbana, treasurer.

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## CLEVELAND HOLDS BEETHOVEN FETE

### Notable Series of Concerts Marks Convention of State Teachers

CLEVELAND, May 5.—A Beethoven festival was a feature of the forty-ninth annual convention of the Ohio Music Teachers' Association, held in this city on April 23, 24 and 25. The headquarters of the convention was the Cleveland Museum of Art. There was a large attendance, including teachers from many cities of the state.

New officers elected for the coming year are: Mrs. Adolf Hahn, Cincinnati, president; C. Hugo Grimm, Cincinnati, first vice-president; and Harold Hannah, Cleveland, second vice-president. New members of the board of directors are Albert Riemenschneider, of Cleveland; John Hoffman, of Cincinnati and Raymond Hicks, of Delaware.

The problems of the music teacher were discussed at the first day's sessions with talks by Albert Riemenschneider, president; Frances Korthener, Mrs. H. Howard Brown, F. Karl Grossman, Dr. George W. Andrews and Max T. Krone. Gladys Wells led a demonstration of Dalcroze Eurythmics. "The Status of Professional Music" was the subject of a paper by Dr. Roal Hughes, of Ohio State University. A round table discussion was led by Alfred Arthur and Carl Radde.

On April 24, a morning session in Severance Chamber Music Hall brought discussions of the music trades and of music clubs. Edwin A. Kraft gave an organ recital. In the afternoon Mrs. William Arms Fisher of Boston read a paper on the development of choral groups. A round table discussion on the subject was led by Mary Willing Megley, Charles D. Dawe, Griffith Jones and F. W. Strieter, choral conductors. A paper by Burnet C. Tutthill on the work of the National Association of Music Schools was a feature. In the evening a banquet was held at the Park Lane, with Dr. Howard Han-



Mrs. Adolf Hahn of Cincinnati, New President of the Ohio Music Teachers' Association

son of the Eastman School as speaker on "The Future of Music."

The final day, April 25, brought a session devoted to public school music, under the direction of Russel V. Morgan, with addresses by Karl W. Gehrkens, and Mr. Morgan. In the evening Beethoven's Ninth Symphony was performed by the Cleveland Orchestra and Festival Chorus, under Nikolai Sokoloff.

In addition to the concerts presented by the orchestra, a splendid series of chamber music programs were given in the Museum of Art each morning and afternoon during the festival.

Among the artists and organizations contributing to a notable survey of Beethoven's music were Herman Rosen, Dorothy Price, Marcel Salzinger, Beryl Rubinstein, Denoe Leedy, Edward Buck, Jean Martin Buck, Raymond Cerf, Axel Skjerne, Lila Robeson, Mrs. H. L. Goodbread, Severin Eisenberger, Reber Johnson, John Frazer, Caroline Hudson Alexander, Felix Eyle, Daniel Ericourt, Josef Fuchs, Rudolph Ringwall, Carlton Cooley, Victor de Gomez, Wendell Hoss, the Cleveland Woodwind Ensemble and others. M. A.

## CHICAGO APPLAUDS MANY SPRING EVENTS

### Choral, Orchestral and Solo Programs Are Interesting

CHICAGO, May 5.—The Paulist Choristers of Chicago, led by Father Eugene O'Malley, gave their twenty-seventh annual concert before a capacity audience in Orchestra Hall on April 30. The famed choir sustained its high standards in a program of ancient and modern sacred music. The soloists were Walter Curran, George Lane, Master John Goodman (debut), Master William Jordan and Frank M. Dunford.

The annual concert of the Chicago Singverein was devoted to a performance of Weber's "Freischütz" in Orchestra Hall on April 29. Dr. Sigrid Prager gave a spirited and exceedingly musical account of the score. The Chicago Symphony assisted. The soloists were William Ross, Martin Romeiser, Edwin Kemp, Raymund Koch, Saul Silverman, Bernhard Hartwig, Lucie Westen, Francis Haeger, Minette Arnston and Elsa Kellersberger.

The Chicago Lutheran Teachers' Chorus, conducted by Dr. George L. Tenney, presented Handel's "Samson" in its annual concert in Orchestra Hall on April 19. The soloists were Edith Trewartha, Esther Münstermann, Walter Tenney and Raymund Koch. The Chicago Symphony played the accompaniments.

The Marshall Field and Company Choral Society devoted its annual concert to a program of miscellaneous part songs, at Orchestra Hall on April 21, under Edgar Nelson. John Charles Thomas, baritone, the soloist, achieved so rousing a success that he was forced to add many encores after each appearance, in addition to making several impromptu speeches.

The International Harvester Choral Society, Richard De Young, director, gave a part-song concert at Orchestra Hall on April 15. Emma Redell, soprano of the Civic Opera, appeared as soloist, making a favorable impression with several arias and songs.

#### Woman's Symphony Heard

The Woman's Symphony of Chicago, Ebba Sundstrom, conductor, gave the sixth and final concert of the season in the Goodman Theatre on April 20. The program featured Kalinnikoff's Symphony No. 1 and Ravel's "Mother Goose" suite. Jacques Gordon, violinist, made his only solo appearance of the season here in concertos by Vivaldi (A minor) and Bruch (G minor), his distinguished art again winning for him the popularity he always enjoys in this city.

At the final Popular concert of the Chicago Symphony Orchestra, Miriam Ulrich and Wanda Paul, winners of the Frederick Stock Scholarship Fund contest, played Paderewski's piano concerto in A minor. Miss Ulrich played the first movement and Miss Paul the second and third, the judges having been unable to choose one young artist over the other. Both gave performances of technical brilliance and evi-

denced well guided musicianship. Mr. Stock conducted.

The recitalists were headed by Elisabeth Rethberg, soprano, who sang for the benefit of Rockford College at Orchestra Hall on April 20. The singer's exquisite voice and mature art were of the most treasurable sort.

Josef Hofmann gave at the Studebaker Theatre on April 26 the recital postponed from earlier in the season. The usual crowd of Hofmann devotees was on hand to hear a program of Beethoven, Chopin and Liszt, superbly interpreted.

#### Recitalists Appeal

Reinold Werrenrath, baritone, was heard by an enthusiastic audience in the Studebaker Theatre on April 19. Charlotte Vogel, pianist, played at the Playhouse on April 19, and Esther Goodwin, mezzo-soprano, made an unusually successful debut at Lyon and Healy Hall on April 15. Olive Meminger, mezzo-soprano, and Ruth Aizelia Wilkins, pianist, gave the closing recital of the Young American Artists Series at Curtiss Hall on April 23.

Benedict Saxe, a young pianist of ability, gave a comprehensive program of standard works at Kimball Hall on April 30. A recital of sonatas for piano and viola was given by Helene Pollenz and Joseph Elson, at Lyon and Healy Hall on April 22. Mary Niemann, pianist, and Ruth Heizer, mezzo-soprano, both gifted young artists, were heard in joint recital at Kimball Hall on April 21.

Joseph Rosenstein, who recently appeared as soloist with the Chicago Symphony, further displayed his talents as violinist in a recital at Orchestra Hall on April 26. Mary Berowitz, who has a fine contralto voice, gave a recital in Kimball Hall on April 29.

Barbara Stoll, mezzo-contralto, made her first Chicago recital appearance in Kimball Hall on April 16. She was warmly praised for a rich, excellently managed voice, and for the intelligence and artistry of her interpretations.

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## New York Concerts and Recitals

(Continued from page 12)

displayed much skill as a leader and as a *conférencier*, his verbal notes on the compositions played being sparklingly conceived.

There was old music by John Bull, edited and scored by the conductor, Schubert's small Symphony in B Flat, Vivaldi's old "Goldfinch" concerto for flute and strings and cembalo, the last none too well simulated on a piano, and the conductor's own very clever "Ornithological Suite." It was capitally played and warmly welcomed.

A. Walter Kramer's prelude "Toward Evening" and Deems Taylor's "Portrait of a Lady" were joined in a group with Sibelius's *Musette*. The audience liked both American pieces and made their composers, both of whom were present, rise to bow several times from their places. The concert closed with Strauss's waltz "Tales from the Vienna Woods" dashing given, with a lot of genuine Viennese rubato. Our compliments to Mr. Maganini for the sincere spirit in which the music was performed. It is to be hoped he will continue as conductor, composer and concert-giver. W.

### The Rubinstein Club

Percy Grainger, pianist, and Rose Tentoni, soprano, were the guest artists at the second choral concert of the Rubinstein Club, Mrs. William Rogers Chapman, president, at the Hotel Plaza on the evening of April 21. Both won enthusiastic applause from an audience which completely filled the ballroom.

Following the chorus's singing the Elgar anthem, "Land of Hope and Glory," Mr. Grainger played a Prelude and the A Flat Major Polonaise by Chopin. His arrangements of a March-Jig, a Clog Dance and Brahms's Lullaby, and Balakireff's "Islamey" formed his subsequent groups. With Enrico Rosati at the piano, Miss Tentoni sang arias from Verdi's "Aida" and Meyerbeer's "Africana."

Under the baton of its conductor, Dr. William Rogers Chapman, the chorus of women's voices gave an excellent performance of his joyous "Call of the May Day Dancers," which is dedicated to the club; Howard Barlow's "Hush of the World" and "Your Eyes," and other works by Tchaikovsky, Warren, Grunn-Stebbins, Dressler, Delibes - Gaines, Gretchaninoff - Stebbins and Sullivan were also sung effectively. Kathryn Kerin-Child was at the piano for the chorus. E.

### Philadelphia Orchestra

The final concert of the season by the Philadelphia Orchestra, Leopold Stokowski, conductor, on April 22, was a repetition of Stravinsky's "Oedipus Rex" and Prokofieff's "Pas d'Acier" the previous evening, reviewed on page 9 of this issue.

### Alexandre Kurganoff, Tenor

Alexandre Kurganoff, tenor of the Philadelphia Grand Opera, gave a recital in the Barbizon-Plaza on the evening of April 22 before an audience that responded cordially to his widely varied program and musicianly gifts.

Beginning with songs by Cesti and Giordano and Gluck's "O del mio dolce ardor," Mr. Kurganoff progressed to lieder by Schumann, Schubert and Brahms, and Liszt's "Oh, quand je dors," which was one of the high lights of the evening.

Russian songs comprised the next group; then the tenor's operatic ability was displayed in arias by Verdi, Halévy and Tchaikovsky, and the program was brought to a close by a German "Morning Song" by Mabel Wood-Hill, and songs in Yiddish by Milner, Ravel and Kopitt.

Mr. Kurganoff's voice displayed power, range and sonority, and although there were moments of tightness and metallic production, the whole impression was one of excellent vocal-

ism. His sense of style was notable in several genres. Valentine Pavlovsky was the skillful accompanist. F.

### Alexis Sanderson, Tenor

Alexis Sanderson, tenor, was heard in concert in the Roerich Museum on



Leon Barzin, Who Recently Closed His First Season as Conductor of the National Orchestral Society

the evening of April 23, assisted by a string quartet and Katherine Ives, pianist.

Mr. Sanderson displayed considerable artistry in the use of a voice that was not remarkable for size or range. His singing of the *Dichterliebe* of Schumann in French was interesting if anomalous. He also sang in Russian and German. The quartet played well the overworked *Andante Cantabile* of Tchaikovsky and the "Sphärenmusik" of Rubinstein. Miss Ives was heard in solos by Juon, Brahms and Garner. Marjorie Morrison accompanied Mr. Sanderson. N.

### University Glee Club

The University Glee Club of New York City, Channing Lefebvre, conductor, was heard in concert in Carnegie Hall on the evening of April 24.

Mr. Lefebvre's singers did excellent work throughout a long and taxing program which included numbers by Merikanto, Brahms, Sullivan, Parker, Enders and Morley. There were also folk songs and college numbers, the latter conducted by guest conductors, solos and concerted bits. Nora Fauchald was soloist in Andrews's "The Highwayman." Harvey Gaul's "Poe's Fordham Prayer" was one of the most popular pieces sung.

The soloists included Roger P. Bird, Millard F. Gibson, James A. Leyden, Albert E. Evans, Percy Morningstar, Clarence E. Davies, Alan B. Campbell and Howard C. Barber. The accompanists were George Mead and Walter Johnson. J.

### Ukrainian Folk Ballet

Presented by Vasile Avramenko, a Ukrainian Ballet and Folk Pageant was given in the Metropolitan on the evening of April 25. The dancing was sup-

plemented by a chorus under George Kirichenko and by solos.

The principal interest of the evening was the number of persons assembled, at least 500, one would hazard. The dancing was somewhat monotonous and the spectacle ill rehearsed, so that there were long intervals when shouted directions were audible through the lowered curtain.

Not the least charming feature was some children of very diminutive size who took proceedings with prodigious seriousness. Mr. Kirichenko conducted his chorus well, but the soloists were undistinguished. There was a small but efficient folk-orchestra. The audience was large and greatly interested. H.

### Boris Levenson, Composer

A concert devoted to compositions by Boris Levenson was given by the National String Quartet, Roma Swarthout, soprano, and Ilse Feigin, violinist, in Carnegie Chamber Music Hall on the evening of April 25. The composer was the assisting pianist.

The ensemble, comprising Joseph Osborne and Max Schwartz, violins, Jack Left, viola, and Nathan Laurie, cello, was heard in two Novellettes, played from manuscript, and two Russian folk-songs, the latter for string quartet and piano. Miss Swarthout sang seven songs, in three of which the piano accompaniments were augmented by the strings. Miss Feigin played four violin pieces with the composer at the piano. Appealing lyricism and rich harmonic effects marked all of the works heard. The capacity audience was generous with applause. E.

### Stage and Music

The Neighborhood Playhouse, under the direction of Irene Lewisohn, repeated its program of stage action to music, which was a feature of the Library of Congress Festival at Washington, in two New York performances at the Theresa Kaufman Auditorium on the evenings of April 26 and 27, by permission of Mrs. Elizabeth Sprague Coolidge.

The program and participants were the same as at the Washington Festival, with the exception of Henry F. Seibert, organist, who played the Bach Toccata and Fugue in D Minor, instead of Hugh Porter.

A capacity audience applauded the presentations, which also included "Music of the Troubadors," harmonized by Carlos Salzedo, and the String Quartet of Ernest Bloch. A detailed review of the performance at Washington will be found on page 5 of this issue. Q.

### Narelle-Ludlow-McClintock

For the benefit of the Cenacle Retreat House at Lake Ronkonkoma, a



Channing Lefebvre, Conductor, University and Downtown Glee Clubs

concert was given in the Town Hall on the evening of April 27, by Marie Narelle, soprano; Godfrey Ludlow, violinist, and Ray McClintock, tenor.

Mme. Narelle was received with approval in songs by Del Riego, Haydn, McFadyen, Brahms, Helmund and Bohm and later in a group of Irish songs with which her name has been associated, to texts by Moore and Lover. Mr. Ludlow's numbers included works by Bach, Reeve, Beethoven and Ponce, several of which were arrangements of his own. Kathleen Narelle was accompanist for Mme. Narelle and Mr. Ludlow, and Solon Alberti for Mr. McClintock. J.

### National Orchestral Association

National Orchestral Association, Leon Barzin, conductor. Soloist, Paul Kochanski, violinist. Carnegie Hall, April 28, afternoon. The program:

"Jubilee" ..... Chadwick  
Nocturnes: "Nuages" and "Fêtes" ..... Debussy  
"Symphonie Espagnole" ..... Lalo  
Mr. Kochanski  
"Bolero" ..... Ravel

This concert brought to a close the season of the National Orchestral Association, a season which has been pleasant, profitable and progressive. Under Mr. Barzin's guidance, the young players have made vast strides, and they function together with the enthusiasm of youth plus a growing experience and unquestionable ability.

George W. Chadwick's "Jubilee" opened the program, played in memory of the late composer. It was excellently interpreted with a spirited reading (Continued on page 35)



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# The Newest in New Music

**H. VILLA-LOBOS**, probably the best of Brazilian composers, if that be anything to boast about, is becoming something more than a name. Last year we had a Choros or two of his and as he has many of these compositions of this title, all for different combinations, we shall soon be hearing more.

We must guard ourselves, or soon there will be a ubiquitous Villa-Lobos, as there is today a de Falla everywhere.

There are nice things in two of these works, "Choros, No. 8," and "Choros, No. 10," the former for orchestra, the latter for orchestra with chorus of mixed voices. There is no depth of inspiration, but there is a brilliance that commands attention; and harmonically at least the man has something to say.

A symphonic poem, "Amazonas," is a striking work, containing some of the most individual orchestral effects we have yet seen on paper, effects that will come off in the playing, we are willing to wager.

There is also a set of "Danses Africaine," subtitled "Danses des Indiens Métais du Brésil," three stirring pieces in dance rhythm that ought to win a lot of favor for their author. In the matter of definite melodic appeal these are more richly endowed than the other works already mentioned.

The orchestra scores of these Villa-Lobos works are issued in miniature size by Editions Max Eschig, Paris, of which Associated Music Publishers, Inc., New York, is sole agent of and owner of the copyright for the U. S. A., Canada and Mexico. A.

William H. Woodin, a prominent business executive with a gift of composing, and Johnny Gruelle, cartoonist and author, have joined forces to produce a most engaging volume — "Raggedy Ann's Sunny Songs" (New York: Miller Music, Inc.).

Full of quaint simplicity, the sixteen songs in the book are ideally set for children's voices, yet entirely grateful to grownups who would sing them to the little ones. The verses by Mr. Gruelle are little masterpieces of humor and child psychology, while Mr. Woodin's melodies and dainty and descriptive piano accompaniments are ideally wedded to the text. A few titles will give an idea of the fund of pleasure available in this child's treasury: "The Cheery Scarecrow," "The Cookie Bush," "The Tired Old Horse," and "Happy Bluebirds." Mr. Gruelle has amusingly illustrated in color all of the titles. Instructions for ukulele accompaniment are included. C. O. E.

The Viennese composer, Wilhelm Gross, is far too little known in this country, due doubtless to his being an unsensational talent. If the right singer gets hold of his "Afrika-Songs" (Vienna: Universal Edition. New York: Associated Music Publishers, Inc.), we venture to predict that there will be quick recognition for him.

For he has done the unbelievable. He has set to music for two voices (mezzo-soprano and baritone) with piano—the piano is a reduction of a chamber orchestra originally composed for the Silesian Radio Hour and its musical director, Dr. Edmund Nick—eight poems, which are none other than German translations of poems by American Negroes, edited by Anna Nussbaum and published by F. G. Speidel, Vienna and Leipzig, in a volume called "Afrika Singt."



Fayer, Vienna  
**Wilhelm Gross, Austrian Composer,  
 Who Has Set Some Negro Poems  
 to Music**

Our jazz has long been popular abroad. But that our Negro poets have attracted enough attention to be translated into German and issued in an anthology is news indeed. And how well translated they are. The Germans are natural translators.

The songs are "Ja," the equivalent of our "Yes" before the word Lord in many a Negro poem, "Lied der Baumwollpflucker," "Arabeske," "Tante Sue's Geschichten," "Das neue Kabarettmadel," "Schnapps Mary," a superb "Nachtlied in Harlem" and "Elend." The first and the last four are by Langston Hughes, the second by Jean Toomer and the third by Frank Horne, and the Germans who have rendered these verses into their own tongue are

the skilled Josef Luitpold and Anna Siemsen.

Finest of all is the last one "Elend." If you have any doubt of the ability of Mme. Siemsen to keep the spirit of Langston Hughes, listen to what she has conceived for "Elend":

Schwarz und arm bin ich,  
 schwarz und traurig ich,  
 Spielt die Blues für mich und lasst  
 leise weinen mich.

Here Herr Gross has written a melody that is wondrously sad; it gives one a real desolate feeling. Few bits of modern music can approach it. In his rhythmic treatment and his harmonization he is one of the few Teutonic musicians who have been able to tell us something that is akin to our own Negro musical expression. Both Krenek and Weill in their jazz, though more "advanced" than Gross, can learn much from him in the matter of penetrating the real spirit of a thing which, indigenous as it is to us, is caviar to them.

The chamber orchestra version calls for flute, piccolo, oboe, two clarinets, two alto saxophones in E Flat, interchangeable with soprano and tenor saxophones in B Flat, bassoon, two horns, two trumpets, interchangeable with two jazz trumpets, trombone interchangeable with jazz trombone, sousaphone, jazz percussion, xylophone, tambourine, glockenspiel, two tympani, banjo, harp, two pianos, the second changing to celesta, pairs of first and second violins, pairs of violas and cellos and one bass.

There would be a lot of pleasure for its hearers if the League of Composers would present so appealing a work. It takes a half-hour to perform. Most of the songs are dialogues for mezzo-soprano and baritone. In several of them there is also duet singing. A fascinating work. Bravo, Wilhelm Gross. There is a striking title page in color, showing a Negro singing, from a painting by Joseph Binder. A.

Chopinzees, as James Gibbons Huneker used to love to call them, will experience real joy in Alfred Cortot's superb "éditions de travail" of the

**Cortot Edits  
 Chopin Preludes  
 and Sonatas**

(Paris: Editions Maurice Senart). Not only has M. Cortot edited and fingered these masterpieces, but he has written notes on virtually every page, illustrating point after point in connection with their structure and interpretation.

There are no flaws in what he has done, for he is both a master pianist and a Chopinist, if we may coin the word.

The volumes are large size, thirteen and one-half inches by ten and a quarter, well printed, and should be in the library of all thinking pianists. M. Cortot has made a distinct contribution to the Chopin literature. The series is known as the "Edition Nationale de Musique Classique." A.

Found as an unknown composer's manuscript in an old German house, memorized by a baroness who was waiting for a Margaret Anderton dressmaker's fitting, passed on Anonymous Gavotte from memory to Margaret Anderton, an antique little Gavotte-Musette

has been transcribed for piano, also from memory, by the latter, and issued by Oliver Ditson under the title of "From an Old Garret."

It is a charming trifle, attributed to the seventeenth century, with its dainty melody and stately rhythm, and Miss Anderton has harmonized it in a style fitting its olden flavor. The transcriber, who is associate editor of *The Musician*, found occasion in several lecture recitals to play the piece, and subsequent curiosity on the part of her audiences has caused its publication. Q.

A very singable sacred song, "Thy Guidance, Lord," by Rob Roy Peery (Salisbury, N. C.: Southern Songshop), is well written for medium voice, with an accompaniment that would be effective both for organ and piano. The melody is simple, the harmonization smooth and the words unquestionably fitting for the service.

## One-in-a-Bar

### For Study

"Lady Jane" and "A Polish Carnival," by Frederick A. Williams (Boston: Arthur P. Schmidt Co.), are attuned to their names and pleasant, easy piano pieces.

Same publisher: "The Rapid Little Brook" and "In the Deep Shadows of the Forest," by Irene Rodgers, the former a fleet theme in the right hand over a staccato bass, the latter simple and contemplative; "Khaki and Blue," by Ernest Harry Adams, easy, martial rhythm in triplets; Modern Pianoforte Etudes in Waltz Form by Charles Denée, slightly more intricate matter, in this composer's cheerful melodic style.

The Young Student's Piano Course, a standard text by Dr. Will Earhart, Dr. Charles N. Boyd and Mary Macnair, all Pittsburgh musicians (Boston: Oliver Ditson Co.), allows the pupil to play the melody with one hand while the teacher carries the accompaniment. Folk songs and simple songs that are of folk persuasion are used.

Same publisher: The Children's Ensemble Series for Rhythm Band, for Helen L. Cramm. All the tunes used are original, as are the scorings, and are supposed to be played over until the children learn them (there are four-hand piano arrangements included). Then let them go at bells, triangle, cymbals and the rest with a vim! "The Trooper" and "The Merry-Go-Round," by Lucina Jewell (New York: Carl Fischer, Inc.), are accompanied by helpful annotations and definitions of musical terms, as are all the Fischer publications below.

Same publisher: "June Showers," by Mathilde Bilbro, very simple; "At the Fair," a swinging little tarantella by Antonio Bonaccorso; "The Organ Grinder's Waltz," by Madelene Vella, all of the above for piano alone; "Song of the Bell," by Maxwell Eckstein, has descriptive words as well. A Melody Picture Book, with words and music, by Bernice Benson Bentley (Chicago: Clayton F. Summy Co.). The pictures to illustrate the little tunes are by Harry Howe Bentley.

Same publisher: Melodies from the Classics, arranged for piano beginners by Esther Cooper Eggers, with Beethoven, Mozart and others, helpfully in their lowest common denominator; "Consolation," by Rudolph F. Reisa, a good legato study for the violin beginner; Melodic Etude in Sixths for piano, by Ruth Alexander, with the sixths in the right hand and moderately easy; Petite Gavotte, by Berenice Benson Bentley, for piano; and Clown's Dance, by Frances Terry, for piano, considerably more difficult, with broken staccato rhythms. F. E.

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## ITHACA APPLAUDS UNIVERSITY SERIES

### Heifetz, Martinelli and Roth Quartet Among Visitors

ITHACA, N. Y., May 5.—The third event in the University concert series was a recital by Jascha Heifetz, given recently in Bailey Hall. Additional seats had to be provided on the stage. The accompanist was Isidor Achron.

Giovanni Martinelli was heard in the fourth concert of the University series, in Bailey Hall on March 12. Mr. Martinelli delighted the audience of over 2000. He was ably accompanied by Giuseppe Bamboschek.

The fourth and last concert of the chamber music series was played by the Roth String Quartet in the University Theatre in Willard Straight Hall recently. The Roths played the Mozart Quartet in G Major, No. 12 (K. 387), Ravel's Quartet and the Beethoven Quartet in E Flat Major.

Andrew G. Haigh, a member of the department of music at Cornell, gave a program of his compositions in the Music Building recently. Ida Deck Haigh assisted her husband in two-piano compositions. These artists gave a recital in Memorial Hall on Sunday afternoon, March 22.

#### "Iolanthe" Sung

Gilbert and Sullivan's "Iolanthe" was presented recently at the Strand Theatre by students of Ithaca College. Albert Edmund Brown, dean of the Ithaca institution of Public School Music, had general supervision of the opera. The chorus was made up of his pupils, and the orchestra of members from the band school. Joseph Lautner, teacher of voice at Ithaca College, conducted, and Rollo A. Talbott had charge of the stage direction.

The Westminster Choir, under Dr. John Finley Williamson, gave a concert in Bailey Hall, on the evening of March 26, after returning from a tour of the southern states.

OSEA CALCIOLARI

Florence Leffert, soprano, is a recent addition to the artists under the Annie Friedberg Concert Direction.

## Symphony Players of Iron Range Motor Eighty Miles to Rehearse

DULUTH, May 5.—Traveling eighty miles, perhaps in sub-zero weather, is all in the day's work for many members of the Range Symphony Orchestra of Northern Minnesota. Some of the fifty musicians who make up this ensemble live in Duluth; others are residents of Hibbing. Professional players, students and amateurs are found in the ranks; among the 108 sponsors one may make the acquaintance of "doctors, lawyers, merchants, chiefs," printers, sign painters, launderers and furriers. The Great Lakes Transportation Company also stands behind the movement, as do Duluth representatives of the Piggly Wiggly stores.

How it all began can best be told by Luigi Lombardi, the conductor.

"When I came to the Range in 1921 with the idea of forming a symphony orchestra," he says, "the towns had little to offer in the line of musical enterprises. Therefore I worked at first under difficulties. Only a few professional musicians were available. The majority of my players were doctors, miners and workers of varying types. But little by little the heaviest handicaps were conquered and eventually our concerts became worthy of city patronage."

It was in Hibbing, in 1922, that the first performance took place, all the participants except two being residents of the Iron Range.

#### Rehearse in Groups

Members of the Range Symphony Orchestra in Association with Duluth Musicians, to give the organization its full name, do their preliminary work in groups of eight or ten. Then follow several full rehearsals, each of which entails a three-hours' drive by automobile for approximately one-half of the group. Sunday is usually the day chosen. At about seven a. m. the players leave their homes, reaching their destination by ten o'clock. Rehearsals last from ten until one.

Upon insistent inquiry, I learned from several of the participants that they "do and do not" receive remuneration for the time thus spent. This



Luigi Lombardi, Who Conducts the Range Symphony Orchestra in Association with Duluth Musicians

paradoxical remark was followed by the explanation: "We feel that we are the gainers whenever we play for Mr. Lombardi." Owners of the motor cars are reimbursed for the expense they incur in carrying capacity loads of men and instruments.

It often happens that inconvenient train schedules make it expedient for the musicians to travel in the same way to and from concert engagements. This has meant driving fast and far over all sorts of roads in all kinds of weather. But only once did any of the cars fail to arrive on time. Freezing sleet had turned the roads to glass, and the difficulties encountered by one particular automobile resulted in the program being delayed for half an hour.

#### Twelve Seasonal Concerts

The season of 1929-30 included eight or nine of these long distance rehearsals. Twelve concerts took the musicians to such towns as Little Falls, Brainerd and St. Cloud; as well as into Wisconsin. Three times the orchestra visited Minneapolis or St. Paul. This year ten invitations to play were accepted, the ensemble appearing twice in Hibbing, Virginia, and Duluth. Bookings for 1931-32 will extend into Michigan, North Dakota and Canada. Concerts are financed by advance subscriptions.

A typical program, given under the sponsorship of the business and professional men of Duluth, consisted of Mendelssohn's "Italian" Symphony, the Overture to "The Secret of Suzanne," the "Sylvia" Ballet of Delibes, the "Ride of the Valkyries" and Liszt's Twelfth Rhapsody.

A graduate of Rome Conservatory, Mr. Lombardi appeared as flutist with the Ellen Beach Yaw Company before forming an orchestra which fulfilled engagements in the states of New York, Pennsylvania, and New Jersey. Ada Lombardi, his wife, often appears with the Range Symphony as piano soloist. The concert master is Gustave Jackson.

Bernardine Troendle is his assistant. An ensemble of soloists entitled the Lombardi Concert Company consists of Mr. and Mme. Lombardi, Miss Troendle, Ralph Borelli, violinist, and Alphin Flaaten, cellist.

EVELYN GRABER COSANDEY

## ROCHESTER EVENTS COVER WIDE RANGE

### Choral and Solo Programs of Resident Artists Are Varied

ROCHESTER, May 5.—Edward Matthews, Negro baritone, gave a recital on April 17 in the Baptist Temple. His program ranged from Monteverde to Quilter, and included spirituals. Mr. Matthews's voice is liquid and warm. Moreover, he sang with an appreciation of artistic values.

David Kahn, pianist, assisted by Frances J. Roth, reader, was heard in Columbus Hall on April 17 under the auspices of the Sisters of Mercy. He played music by Beethoven, Chopin and modern composers with marked ability.

Celia Wolberg, a piano pupil of Charlotte Gregg, appeared on April 15 in the Rochester Club playing numbers by César Franck, Albeniz, Ferrer-Nin, Beethoven, Chopin, and Saint-Saëns.

A concert of Spanish character was given on April 16 for the benefit of Managua earthquake sufferers. Taking part were M. Cedeno, baritone; Gilbert J. Owen, violinist; Senora Maria de Alvarez, pianist; the Santos Plucked String Quartet, and pupils from the dance studio of Nan Heinrich.

Arthur Yasha Pye, resident violinist, included his own "Russian Cradle Song" in the admirable recital he gave recently in Berith Kodesh Temple. Emanuel Balaban, of the Eastman School of Music, was at the piano.

The University of Rochester Glee Club gave its annual "Home Concert" in Strong Auditorium recently. It is conducted by Theodore Fitch. The Little Symphony, an orchestral club of the Eastman School of Music conducted by Carl Van Hoesen, shared the program.

The Rochester Art Choir, led by Mrs. Charles L. Garner, gave its monthly program at the Sagamore Hotel. Assisted by Jennie R. Cohen, soprano, and a trio composed of Mrs. Pye, violinist; Constantine Vodetsky, 'cellist, and Clyde Mores, pianist. R. M. Briggs, State chairman of junior contests for the National Federation of Music Clubs, was the speaker at the luncheon following the recital.

MARY ERTZ WILL



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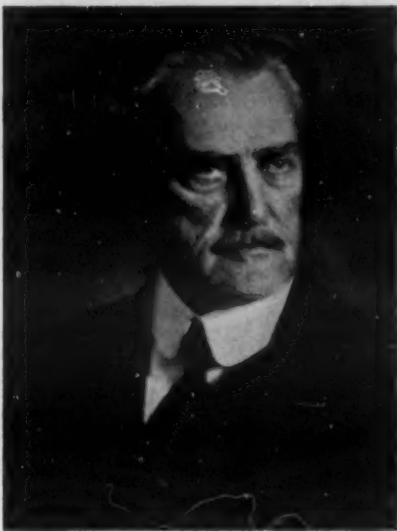
**T**O the Finnish Government, which has contributed a stipend for the purpose, to Robert Kajanus, the Finnish conductor, and the Columbia Phonograph Company must go our deepest appreciation for the two albums, which have been made this year, Nos. 149 and 151 of the Columbia Masterworks series, devoted to the First Symphony in E Minor, Op. 39, and Second Symphony in D Major, Op. 43, of Jan Sibelius.

Neglected as these important works have been, it is an especially happy thing to possess them in recorded form. There is, of course, no reason why a masterpiece should not be placed in permanent form, whether old or new. But the tendency has been to make records of works that are in demand. And the demand for Sibelius, prized as he has ever been by the intelligent minority, has to date not been a great one from the masses.

His is not music that wins its way easily, that makes a big popular appeal; for there is nothing in it of convention, of compromise, of prettiness to recommend it to the uncultivated music lover. It was probably for that reason that the government of the little republic of Finland, which has nurtured its great son, came forward and made these recordings possible.

Under Mr. Kajanus, Sibelius's own choice as conductor, both symphonies have been recorded in a faithful manner. We have the ruggedness of the utterance preserved, the breadth of the open country, which has inspired Sibelius as it has no other living composer, tellingly interpreted. Orchestrally there is a wealth of detail for the serious listener to study, as he makes himself acquainted with this superb music.

Mr. Kajanus is music director and professor in the University of Helsinki. Although a man of seventy-five, his interpretations are young and vital, and, we believe, truly in the spirit of this great music, which he has performed for us.



Robert Kajanus, Finnish Conductor, Who Has Made the Records of Sibelius's First Two Symphonies

There are things in the First Symphony that suggest Tchaikovsky and Wagner, but these are incidental. Sibelius already had his own unmistakable physiognomy in it; his instrumentation is personal, his harmonic scheme similarly so. In the Second Symphony, a far advance from the first—as much musical development seems to have taken place between them as between the second and third symphonies of Beethoven—we find the enigmatic quality that has puzzled some when first acquainted with this music, but which has clarified with the years, and which has made the music of Sibelius among the few things in the music of our day that has survived, regardless of changes of style, whole tone-ism, groups of six, atonalist, polytonalists and what not.

Sibelius is a giant. His thematic materials are of the soil and at the same time utterances for the whole universe. His seven symphonies (we hope that the other five will be recorded in years to come) are the most authentic compositions of a day that has witnessed more rubbish praised than practically any time in the history of music. Today Sibelius is coming into his own. His works are played more widely everywhere and we feel certain that they will continue to be. Here is a composer who would not write a bolero, even to smile at a foolish music world, which would doubtless applaud it hysterically.

The First Symphony covers four and a half twelve-inch discs, the last side of the fifth devoted to the Alla Marcia from his "Karelia" Suite, Op. 11. The Intermezzo from the same suite is given as the final side of the fifth disc of the Second Symphony. A. W. K.

Brunswick should feel very proud about the "Siegfried Idyl," which Otto Klemperer has made for it with the Berlin State Opera Orchestra. There

are fine discs of this piece available, but this one surpasses them. In a wonderfully sincere interpretation, faithful to text yet imbued with his personal reaction, Herr Klemperer sounds a new note in this deeply poetic music. The piece is recorded on two discs.

Fritz Kreisler, dealing again in bagatelles, plays fascinatingly for Victor de Falla's Jota and Glazounoff's "Sérénade Espagnole," examples (in the order named) of genuine Spanish music and pseudo-Spanish. Michael Raucheisen plays the accompaniments deftly.

Wilhelm Furtwängler distinguishes himself with the Berlin Philharmonic Orchestra in Mendelssohn's "Midsummer Night's Dream" Overture, a shimmeringly beautiful reading, similarly from Brunswick. It occupies a disc and a half, the remaining side being Mendelssohn's "Spinning Song" in a fair orchestral version, played too literally by the Lamoureux Orchestra under Albert Wolff. A.

Another Brunswick recording is the Incarnatus from Mozart's C Minor Mass and the much over-sung "Alleluia" by the same composer. The singer is Hedwig von Deicka. Both are good recordings, and the singer's voice is clear and agreeable. Kathryn Meisle, American contralto, has made two excellent recordings in English on a ten-inch Brunswick disc. These are "The Temple Bells" from Woodforde-Finden's "India's Love Lyrics" and "A Brown Bird Singing" by Wood. Mme. Meisle's fine voice is excellently reproduced. J.

One of the most beautiful records received in a long time is the Victor version of Sibelius's "Swan of Tuonela" by Stokowski and the Philadelphia Orchestra. The record equals in beauty that made by the Philadelphians of Debussy's "Afternoon of a Faun." Mr. Stokowski seems to have developed a special technique in playing for recording which other conductors, foreign ones especially, might do well to study. The present record is on two sides. It is a gem.

From the same studio comes a double disc made by Lily Pons of "Caro Nome" from "Rigoletto," and "Tutte le Feste," which is a part of the duet for soprano and baritone at the end of the second act of the same opera. The latter of these is the better. Much of "Caro Nome" is delightful and well sung, but there are spots less praiseworthy. J.

Lawrence Tibbett sings for a ten-inch Victor record two song hits from the sound film "The New Moon," in which he appeared. They are "Lover, Come Back to Me," and "Wanting You." Mr. Tibbett's opulent baritone glorifies the songs far beyond their just dues, and, as always, presents an example of some pretty nearly perfect—well, we might as well say it—perfect—singing. He is accompanied by Stewart Wille at the piano. Q.

One of Victor's most attractive sets of recent date is the Moussorgsky-Ravel "Pictures at an Exhibition," which has been recorded, fittingly enough, by the Boston Symphony, as it was Serge Koussevitzky who suggested the orchestration and who first played the work. The descriptive series is well recorded for the most part, although there is an occasional echo. Particularly fine are "The Old Castle," with its haunting alto saxophone solo; the "Tulleries," "The Market Place in Limoges" and the weird and demoniacal "Hut on Fowls' Legs."

The sections dealing with the "Ballet of the Unhatched Chickens" and with the two old Jews, Goldenberg and Schmuyle, could have been played much more characteristically, however. The eighth side of the four records contains Ravel's orchestration of Debussy's Sarabande, played by the same orchestra. Q.

No. 147 of the Columbia Masterworks Series is a set of Bach Preludes and Fugues, Nos. 10 to 17 of the Well-Tempered Clavichord, played by Evelyn Howard-Jones. These follow the set No. 120 made by Harriet Cohen, of Preludes and Fugues Nos. 1 to 9. Mr. Howard-Jones has made excellent recordings of these interesting works and the series is highly recommended, to students especially. J.




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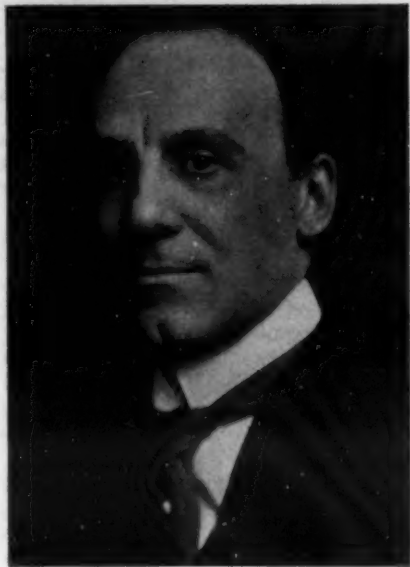
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## Passed Away



Loudon Charlton

Loudon Charlton, one of the most prominent concert managers in America for more than thirty years, shot and killed himself in his home near Stamford, Conn., on April 27. Mr. Charlton had given no intimation of his intention to take his own life and left no explanation, but it is thought that losses during the financial depression in October, 1929, caused the despondency responsible for his act.

Mr. Charlton was born in Monmouth, Ill., Dec. 15, 1869, and was educated in Omaha, Neb. For a while he engaged in the piano business in the West, but came to New York in 1899, opening a concert agency. His first artist was Clarence Eddy, organist. Subsequently he managed American tours of Nordica, Melba, Kubelik, Sembrich, Dame Clara Butt, Gadske, Harold Bauer, Gabriellowsky, Casals, Thibaud, Novas, Francis Macmillen, Eddy Brown, the Flonzaley Quartet, Société des Instruments Anciens and Toscanini with the Orchestra of La Scala, Milan.

### Retired in 1929

Simultaneously with the Flonzaley Quartet, which disbanded in 1929, after twenty-five years of concert giving, all of which were under his management, Mr. Charlton announced his retirement from business and devoted his time to his farm at Lakeville, Conn. He was later recalled from his retirement by his fellow directors of the Community Concerts Corporation, of which he was a founder, to reorganize and administer this company. At the time of his death Mr. Charlton was executive director of the organization. Mr. Charlton was a

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### Arthur BECKER

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De Paul University  
Instructor of Piano and Organ  
Chicago

member of the Lotus, the City and the Stamford Yacht clubs.

On Oct. 3, 1917, Mr. Charlton married Helen Stanley, the well-known concert and operatic soprano, who had been under his management. Mrs. Charlton and a daughter, Cynthia, aged twelve, survive him. Funeral services were held in St. John's Episcopal Church, Stamford, on April 29. Burial was in Kensico Cemetery.

### Henry P. Joslyn

Henry P. Joslyn, composer and journalist and at one time a member of the editorial staff of MUSICAL AMERICA, died in hospital on April 23, following a brief illness.

Mr. Joslyn was born in Elmira, N. Y., Dec. 20, 1884. He had worked on newspapers in various capacities in all parts of the country and more recently had been engaged in the advertising business. Symphonic works by Mr. Joslyn have been played by the Philadelphia Orchestra under Stokowski and the Philharmonic-Symphony under Albert Coates in the Lewisohn Stadium.

He is survived by his widow and three children.

### Galusha M. Cole

LOS ANGELES, May 5.—Galusha M. Cole, veteran choir leader, died here recently.

Mr. Cole, who would have celebrated his 105th birthday next August 15, had led the choir of the First Methodist Church on the anniversary of his birth for several years and had addressed the California State Teachers' Music Association in Pasadena last Winter. Mr. Cole was one of the organizers of the Music Teachers' National Association a half century ago.

H. D. C.

### William J. Punzel

William J. Punzel, for many years wig-maker for the Metropolitan, died in hospital in White Plains on April 21, following an automobile accident.

Mr. Punzel had gone with the company to the Westchester County Recreation Centre, and after attending to his duties was walking to the railroad station when he was struck by a passing car. The actual injury was found to be slight, but a heart ailment together with the shock caused a sinking later, and Mr. Punzel died early in the morning of the following day.

### Stewart A. Trench

Stewart A. Trench, a director of H. W. Gray & Co., music publishers, died suddenly of heart failure on April 2.

Mr. Trench was born on the island of Jamaica in 1866 and was educated in England and later at New York University. In 1884 he joined the firm of C. S. Trench & Co., metal workers, of which his brother was the founder. He is survived by his widow.

### Elizabeth Jordan Eichelberger

LOS ANGELES, May 5.—Mrs. Harry M. Eichelberger, pianist and prominent in the musical and cultural life of the city for many years, died at her home April 4.

Mrs. Eichelberger, formerly Elizabeth Jordan, had been a pupil of Moszkowski. She was heard widely in concert, but retired upon her marriage.

H. D. C.

### Eleanor Patterson

ST. PETERSBURG, FLA., May 5.—Eleanor Patterson, contralto, died here on April 13. Miss Patterson, who was known as a concert artist in various parts of the country, came to St. Petersburg last fall, but a severe heart affection made it impossible for her to take any active part in the musical life of the city.



Pirie MacDonald

### Alvin L. Schmoeger

Alvin L. Schmoeger, secretary, treasurer and general manager of the Musical Courier Company, died at his summer home on Bell Island, Conn., on April 24. Mr. Schmoeger had been suffering from a heart complaint for some time, but his death came suddenly following a short attack.

Mr. Schmoeger was born in New York, June 14, 1884. He attended the New York public schools and his first business position was with the *Musical Courier* as messenger. He was soon advanced to being assistant to the chief bookkeeper and after a few years was made head of the department and confidential business assistant to Marc A. Blumenberg, then proprietor and editor of the periodical. On the death of Mr. Blumenberg, Mr. Schmoeger was elected to the position he held at the time of his death.

Outside of his business activities Mr. Schmoeger had few interests, but he was commodore of the Norwalk Yacht Club for a number of years.

About twenty years ago, Mr. Schmoeger was married to Marcella Reiners, who survives him. They had one child, Paula May, who died suddenly in 1923.

Funeral services were conducted in the Boyerton Funeral Parlors, New York, on April 26, by the Rev. Frederick Brezinski of Jersey City who had married Mr. and Mrs. Schmoeger.



### Martin H. Hanson

Martin H. Hanson, New York concert manager, died on April 29, in the Mount Sinai Hospital.

Mr. Hanson was born at Altona, near Hamburg, Germany, on July 11, 1864. He was educated at the *gymnasium* in Altona and later attended a university. Shortly after his graduation he went to South Africa and later to Australia, where he became the Australian representative of F. Vert, the London impresario. His first visit to the United States was in 1897, and in 1905 he settled in New York permanently, becoming a citizen of the United States in 1914.

Among the artists who toured under Mr. Hanson's management were Dr. Ludwig Wüllner, Tilly Koenen, Busoni, Ornstein, Stracciari and Cantor Joseph Rosenblatt. He also managed several famous choral organizations, including the Sistine Chapel Choir of Rome, St. Olaf's College Lutheran Choir, the Westminster Choir of Dayton, Ohio, and Dr. Holle's Madrigal Singers of Stuttgart.

Funeral services were held in the Riverside Chapel on May 1.

The Georges Enesco Prize for 1930, offered to Roumanian composers, has been awarded to Leon Klepper for his Triple Fugue for piano. Mr. Klepper is a pupil of Paul Dukas, the French composer.

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## BALTIMORE GREET'S NEW NATIVE WORK

Local Artists Heard with  
Symphony—Students  
Give Opera

BALTIMORE, May 5.—The Baltimore Symphony, under George Siemonn, closed its series of Sunday evening concerts at the Lyric on the evening of April 26 with a program which featured two local soloists and a resident composer. Leslie Frick, mezzo-soprano, whose professional career was begun in this city, won favor by her singing.

Denoe Leedy, pianist, played the Liszt Concerto in A Major with assurance and poetic style. The conductor's manuscript composition, "Carnival Time," was played brilliantly. The musical humor of this work pleased the audience and it was applauded warmly. The remainder of the program was played with smoothness and precision.

The Goucher Glee Club presented an interesting program in Catherine Cooper Hall, Goucher College, on April 21. The group had been trained by Henrietta Baker Low and was led by Virginia Dillon, Caroline Denton and Henrietta Baker. A string quartet including Alma Metcalf, Sara Feldman, Marion Clark and Rita Baker played the Mozart B Flat Major Quartet and provided accompaniments. Ernestine Leitheuser, organ, and Eleanor Elias, piano, were other accompanists.

## Club Elects Officers

The final recital of the season and annual election of officers of the Baltimore Music Club took place on April 25 at the Emerson Hotel. The officers elected were: Mrs. Martin W. Garrett, president; Mrs. David Federleicht, vice-president; Mrs. J. F. Kuper, recording secretary; Mrs. C. A. Kiper, treasurer; Mrs. W. Sondheim, and Mrs. L. J. Goldbach, board of directors. The short

program introduced Alexander Menke, of Cologne, as solo 'cellist. Others participating were Hilda Nadish Zetzer and Mrs. J. F. Kuper, sopranos, Alma Metcalf and Sara Feldman, violinists, Marion Clark, viola, and Rita Baker, 'cellist. Virginia Castelle and Sarah Stulman were the accompanists.

Students of the Roland Park and Gilman Country Schools gave a creditable performance of Gilbert and Sullivan's "Gondoliers" at Maryland Casualty Auditorium on April 25. Harriet Brazier staged the performance. Joseph Privette, head of the music department at Gilman, trained the young singers. Trafford Klotz was responsible for the stage sets.

## Feature Resident Composers

The Baltimore Music Club, Mrs. Martin W. Garrett, president, gave an interesting recital at the Emerson Hotel. The program featured the compositions of Baltimore musicians. Charles H. Bochau was given representation with his "Poème d'amour" for 'cello and piano, and a group of songs for soprano.

Franz Bornschein's choral cycle, "Tuscan Cypress," was given its first local hearing under the composer's baton by members of the Baltimore Music Club Chorus and Sarah Stulman, accompanist. Those taking part were Jean Benge, and Ruth Sherman Jones, sopranos; Philip Crist, tenor; Rita Baker, 'cellist, and Beatrice Osgood, George Bolek, and Charles H. Bochau, accompanists.

Under Max Noah, a student group of forty singers from the Quaker College at Guilford, N. C., appeared in an a cappella program at Friends' Meeting House. F. C. B.

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Barjansky to Play  
New Delius Works  
in Concerts Here

Alexandre Barjansky, 'Cellist, Who Will Return Next Season for Concert Appearances in the United States

Alexandre Barjansky, the 'cellist for whom Ernest Bloch wrote his "Schelomo," and well known to audiences of Europe, will concertize in this country next year, having recently concluded his first season here. He will play, among other things, some new works of Frederick Delius's, which the composer has sent him in manuscript.

It was Mr. Barjansky who was asked by Delius to play his 'Cello Concerto for the first time in Europe, and the 'cellist presented the work in Vienna, and later in London with the Royal Philharmonic Society in 1929.

Mr. Barjansky will teach in the Summer session of Duke University, Durham, N. C. He was heard recently in one of the League of Composers' Sunday afternoon concerts, playing Six Preludes of Leo Ornstein's, with the composer at the piano. His concert appearances are managed by Vera Bull Hull.

Original Compositions by Students  
Heard at Columbia University

A concert of compositions by students and graduates of the department of music of Columbia University was given in McMillin Academic Theatre on April 23.

The program included Edward Margetson's Duet in Canon Form for soprano and tenor, and two a cappella choruses; Martha Alter Douglas's Suite for flute and piano; two songs by Homer Pearson; three piano pieces by Harvey Pollins; two songs by Richard Goldman; Harold Brown's String Quartet in C Major; two English Folk-Dances for orchestra, arranged by Imogene Steeves; a Bach Suite in G Major, arranged by Arnold Elstein for orchestra, and Richard Gore's Choral Fugue.

Columbia Chapel Choir, Columbia University Orchestra and the choir of Madison Avenue Presbyterian Church assisted. The soloists were: Rosalie Wolf, Genevieve McKenna, sopranos; Frank Mellor, tenor; James Sykes, pianist; Gerald McGarrahan, flutist. Mrs. Douglas and Messrs. Pearson and Goldman were the accompanists for their works. The string quartet comprised Milton Katims, Edward Neikrug, Milton Forstadt and David Katz. Douglas Moore and Lowell Beveridge were the conductors. C.

DENVER COMPOSER'S WORK  
PLAYED BY SYMPHONY

Elmer Schoettle Is Soloist in Liszt Piano Concerto—Paderewski Draws Large Audience

DENVER, May 5.—Ignace Jan Paderewski appeared at the auditorium under the management of Oberfelder and Slack recently. The pianist was in rare form and held one of the largest audiences of the season spellbound for two hours and a half.

On April 22, the Mozart Requiem was presented by the Cathedral Choir under the direction of Monsignor Joseph Bosetti. Soloists were Wanda Gottesleben and Katherine Bowman, sopranos; June King and Hazel Youngs, contraltos; L. K. Harper and Paul Harrington, tenors; Kenneth Nicholas and William Trinnier, baritones.

The first in the last pair of concerts by the Civic Symphony Orchestra, Horace E. Tureman, conductor, was given in the Municipal Auditorium, on April 24.

The program was of special interest in that it introduced Elmer Schoettle, new head of the piano department at the Rinequest School, as soloist; and Newton Pashley, dean of the Denver College of Music, as composer. Mr. Schoettle played the A Major Concerto for piano by Franz Liszt, and gave a fine performance of the work. The first movement from the Symphony in E Minor, by Dean Pashley, proved highly interesting.

Other numbers on the program were Overture to "Freischütz," excerpts from "Khovantchina," "Dance of the Blessed Spirits" from "Orpheus and Euridice," and "España" Rhapsody.

J. C. K.

The German Choral Suite of Ernst Pepping will be performed in a choral concert at this season's festival of the General German Music Society in Bremen.

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# NEWS AND MUSICAL EVENTS IN THE WORLD OF BROADCASTING

## MUSIC WEEK FORMALLY OPENED IN A-K HOUR

National Observance Coincides with Local Contests in Fifth Radio Audition

National Music Week, which was observed throughout the country from May 3-9, was formally opened by the broadcast of the Atwater Kent Hour, on Sunday evening, May 3, over an NBC network. The performers were former A-K Audition winners, and the event was synchronized with the local contests held all over the country for the fifth of the contests.

C. M. Tremaine, Music Week chairman, declared that such contests had been held in at least fifteen states.

## NEW CBS STRING QUARTET

Toscha Seidel Organizes Ensemble for Regular Columbia Broadcasts

Toscha Seidel, violinist, who has been featured over Columbia's chain in an excellent series of musical presentations, has organized a new string quartet to carry on this type of music in regular broadcasts from WABC, Sundays at 11 p. m.

With Mr. Seidel as first violinist, the personnel also includes Gregory Besrodny, second violin; Egon Kornstein, viola, and Ossip Giskin, 'cello. Music of all countries and ages will be played.

## New Features Replace NBC Musical Appreciation Hours

Three new features will succeed the Friday morning NBC Musical Appreciation Hours, which were brought to a conclusion on May 1 by Walter Damrosch. Two of these will be devoted to music. Of particular interest is the "Music of the Ages," which will feature a concert orchestra conducted by Theophil Wendt, and instrumental and vocal soloists. The latter will be heard in scenes from Wagnerian operas, the former in weekly broadcasts of famous composers' works.

This hour will be heard from 11 to 12 o'clock, on Friday mornings. The other features are entitled "Hawaiian Serenade" and "Realities of Romance," and are of less interest musically.

**A**LICE GENTLE, who has been a soprano of the Metropolitan, and whose career has also centered around the Pacific Coast (including her native Seattle) has joined the regular staff of San Francisco's station, KPO, and will be a featured artist on many of its musical broadcasts, particularly a series of concertized operas.

Every Monday and Friday evening, the singer will present an hour of opera arias, accompanied by the KPO Salon Orchestra, Cy Trobbe, conductor. Miss Gentle's voice has been heard to best advantage in such operas as "Carmen" and "Samson and Delilah."



Fred Mae

Alice Gentle, Who Has Added Her Soprano Voice to KPO's Staff at San Francisco, Is Seen in the Station's Musical Library, Which Contains More Than 20,000 Compositions, with Cy Trobbe, KPO Musical Director

The singer has been widely heard and seen in many moving pictures as well as with various opera companies.

## MOZART OPERA TO BE IN BROADCAST FROM LONDON

Scenes from "Magic Flute" in First Transatlantic Relay—Walter Conducts

The first four scenes of the second act of Mozart's "Magic Flute" will be broadcast directly from London's Covent Garden on May 13, beginning at 5:20 p. m., over the WABC Columbia network. This will be the first time that opera has crossed the ocean via radio.

Bruno Walter will conduct, and among the cast will be Noel Eadie, Marcel Wittisch, Margareta Teschemacher, Ivar Andresen, Herbert Jansen, Gerhardt Hüsch and Sofie Schöning.

## Radio in Education Assembly to Be Held in New York

The National Advisory Council on Radio in Education will hold its first assembly from May 21-23 at the New School for Social Research in New York with a comprehensive and inter-

esting program of notable value.

Officers of this group are: Robert A. Millikan, president; Livingston Farland, vice-president; Norman H. Davis, chairman of the board; Walter Dill Scott, vice-chairman; Ralph Hayes, treasurer; Meta Gloss, secretary, and Levering Tyson, director.

## New England Conservatory on Air

The New England Conservatory of Music in Boston is featuring a broadcast each Sunday from WHDH, under the personal direction of Richard D. Row, program director of the station. Artist students from the conservatory, in addition to a string ensemble under the direction of Joseph Malkin, the head of the 'cello and ensemble department, are heard.

Among new works presented were five songs by Handel that have never before been published, recently harmonized and arranged by Samuel Endicott, a former member of the faculty, especially for John McCormack; four songs by Warren Storey-Smith; and a trio, "Midsummer," by Frank Watson of the piano faculty.

**f. q. e. says:** MUSICIANS are becoming more and more articulate about the situation of their art in relation to radio—and it is a situation which demands some attention from us all. Although not of the musical fraternity, H. V. Kaltenborn, who "Edits the News" fearlessly and frankly over one of the big chains, wrote in a recent issue of *Scribner's* to the effect that radio's tentacles are grasping more greedily for gold than for values.

Now comes Marshall Kernochan in a current number of the *Outlook*, with a stricture no less severe, "The Suicide of Radio."

Mr. Kernochan is well known to a musical public, as he not only speaks from the creator's point of view, but his critical faculty is ever-present.

He believes that the broadcasters are doing some thorough face-spitting, and that the effect is already noticeable in stilled receiving sets.

"There is an excellent reason for this state of affairs," he continues. "It is the almost total lack of the most elementary intelligence or foresight on the part of the advertiser and broadcaster. He has not merely underestimated his public, he has failed altogether to take it into account. He has consistently, and on a rapidly increasing scale, catered to those who possess neither brains nor education—a class which, as a little thought should convince him, will furnish but a meagre market for the wares of the radio set manufacturers, except in the most abnormal of 'boom' times."

And these people, too, are sickening of the advertising pill which is all too thinly coated with musical sugar.

As for the music-lovers, "Is it surprising that the radio is becoming anathema" to them? "And their numbers are not few, Mr. Broadcaster!" he warns. "Some fine day you will be made to learn, not very pleasantly, that Americans are not quite as unmusical as you appear to think."

## Short Waves

Too bad to say "good-by" to the Roxy Gang—maybe it will only be *au revoir*. Good news, though . . . Erno Rapee has a symphony orchestra in that Monday night WJZ spot now, and its first program had music by Mozart, Schubert and Rimsky-Korsakoff . . .

Barrère's *Little Symphony* scheduled for the May 13 CCC Hour . . . the way they change program listings at the last minute is enough to drive a radio editor mad. . . .

Lots of chorus news. . . . A fine program on May 3, WOR, by the Hazomir Choral Society under Mark Silver . . . Hebrew music . . . New group called Canterbury Singers, Old English things, also WOR every Saturday eve. . . . Herbert Witherspoon's Chorus planned for a May 10 airing from Chicago and NBC . . . Channon Collinge led portions of Beethoven's Mass in C in recent Columbia Cathedral Hour . . .

Another May 10 event is the Russian Symphonic Choir under Basile Kibachich in NBC Swift "Garden Hour" . . . National Oratorio Society carrying on too . . .

Some personalities . . . Martha Atwood in recent "Persian Garden" program from WEA network . . . this soprano does consistently fine radio singing and program-choosing . . . Metropolitan Echoes at NBC keeping up its splendid record for American composers' hours . . . on May 10 it was to be works of Clara Edwards . . .

John Charles Thomas the Maxwell House Ensemble guest for May 21 . . . this WJZ Hour also holds a good musical record. . . . Frances Alda chose A-K contralto winner, Hazel Arth, to sing a duet in her *Boscul Moments* broadcast one week . . . Maria Kurenko singing a second A-K program this year—it's May 10, a good musical day . . .

Another radio premiere for Christian Kreins, from the station he directs musically—WTIC in Hartford . . . this was music for "Radio Fantasy," staged on April 24 . . . Helen Corbin Heinl came from Washington to be piano soloist in Howard Barlow's Philco Hour on April 28.

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Detroit, Mich.  
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## Grand Rapids Had to Quell Riot When Symphony Played for a Quarter

GRAND RAPIDS, MICH., May 5.—Like many similar communities, Grand Rapids, after long and unsuccessful experimentation, several years ago had reached the conviction that it could not maintain a symphony orchestra in the traditional style because of insufficient public interest and support. Karl Wecker had conducted the orchestra during most of these trying years, yet he was not satisfied that Grand Rapids really had given up its orchestra. Therefore, he remained in the city, ready to give his services again to civic betterment when the time was ripe.

In 1929, the Grand Rapids Press and the musicians' union united in an effort to reestablish the orchestra and invited Mr. Wecker to resume his former position as conductor. In conjunction with these two new champions, the latter formulated a plan of procedure for the orchestra. On Dec. 28 of that year he conducted sixty men in a symphonic concert in the Central High School auditorium, giving admission free as a Christmas present from the musicians of the city to the public. Although the auditorium has a large seating capacity, it was full to overflowing long before the time for the concert to begin. Many people were turned away. Symphonic music was firmly established in Grand Rapids that night.

After this unprecedented proof of public enthusiasm, no time was lost in forming the Grand Rapids Symphony Society, of which James H. Sheppard is president, and in heralding from the front page of the newspapers the new policies of Grand Rapids' own orchestra. The concerts, thenceforth, were to be given at Powers' Theatre, and the admission price to any seat in the house, whether in a box or in the gallery, was set at twenty-five cents!

### An Overwhelming Reception

After an interval of about four weeks, the second concert of the season was given as scheduled in the large downtown theatre. This second concert was a memorable occasion because of the ovation accorded the civic orchestra by the eager, appreciative people of the community. Within a few minutes of the time when the doors were opened, every seat on the main

floor and in the two balconies was occupied, while the lobby was jammed and the street in front of the theatre entirely blocked with the hundreds of people attempting to secure admission. Finally, it was necessary to call on police reserves to handle the mob. Many more people were turned away than were admitted, and at least 400 of the latter heard the orchestra from such vantage points as the lounging rooms, the foyer, the orchestra pit and the stage wings. Two local music critics reviewed the concert from somewhat precarious perches on the stairway!

This concert was repeated the following evening. Thereafter all concerts were given in pairs and were assured sold-out houses far in advance. The orchestra is now on a firm financial footing, has the whole-hearted support of the community in which it plays, and is looking forward to a rapid development and expansion which, it is confidently believed, will place it among the most successful symphony orchestras in the United States.

### Conductor's Excellent Work

Most of the credit for this great musical awakening in Grand Rapids and western Michigan must be attributed to Mr. Wecker, who came to this city from Cincinnati in 1923 to take over the conductorship of the orchestra left vacant by Ottokar Malek, distinguished concert pianist, who had worked with the organization until the time of his death in 1922.

Before coming to Grand Rapids, Mr. Wecker had been director of music at the University of Cincinnati and had organized there a student orchestra of 110 players, which won wide acclaim among critics and audiences and was acknowledged as a training school for symphony musicians by the Cincinnati Symphony Association.

During his seventeenth year, Wecker's striking talent as a violinist was recognized by Bertha Baur and he received a scholarship to the Cincinnati Conservatory of Music, where he studied under Jean Ten Have and also attended the master classes of Eugen Ysaye, then conducting the Cincinnati orchestra. At the same time, he car-



Karl Wecker, Conductor of the Grand Rapids Symphony, Who Has Successfully Placed That Organization on a Firm Basis

ried on his studies in composition and conducting with Ralph Lyford. Within six months of his enrollment, he had appeared as soloist with the Conservatory orchestra and had become a member of the junior faculty. He later received both the bachelor and the master's degrees in music from this school.

At the time of the reorganization of the Grand Rapids Symphony Mr. Wecker inaugurated the policy of playing orchestral works selected by popular request of the audience, the underlying purpose being to begin by playing music the people want to hear. Using that as a foundation, he aimed to build toward more comprehensive discernment of musical values. The tenor of these popular requests, however, proved to be surprisingly mature, thus enabling the orchestra to present programs which included some of the best music in orchestral literature. The lighter compositions are gradually being supplanted by works of true symphonic calibre.

At the February concerts, Roderick White, of Santa Barbara, Cal., formerly of Grand Rapids, conducted the performance of his recently completed Hopak and Chant for orchestra.

### Djina Ostrowska Chosen to Play at Washington Festival

Djina Ostrowska, who has resigned her post as solo harpist of the Detroit Symphony in order to devote herself to concert work, was chosen by Ossip Gabrilowitsch to appear with players from the New York Philharmonic under his baton in a performance of Respighi's suite, "Uccelli," at the Coolidge Festival in Washington on April 23.

Mme. Ostrowska has taken up residence in New York, and next season will fulfill concert engagements which are now being booked for her.

### Wheeling Symphony Progresses

WHEELING, W. VA., May 5.—The new symphony orchestra is making steady progress under the baton of Enrico Tambourini. Founded by Mrs. Gibson Caldwell, it numbers sixty-five players and is heard every three weeks. A recent program included Liszt's "Les Préludes," and works by Bizet, Delibes and Weber.

Arthur Hackett was the fifth attraction in a concert series made possible by the memorial fund established by the late Zu Hastings Frazier. Nina Morgana, Maier and Pattison. Paderewski and the Cleveland Orchestra were heard previously.

## BUFFALO HAILS VISITING SOLOISTS

### Choral Events Prominent in Spring Music Calendar

BUFFALO, May 5.—The Van De Mark artist recital series in Elmwood Music Hall closed with a joint concert by Maria Kurenko, soprano, and Richard Bonelli, baritone, on April 7. The artists were received with marked fervor in a duet from Messager's "Veronique" and in solo numbers.

The Guido Chorus, under Seth Clark, gave its second concert on April 13 at the Hotel Statler. The men singers did splendid work. As soloist, Rose Bampton, contralto of the Philadelphia Grand Opera Company, impressed in an aria from Tchaikovsky's "Jeanne d'Arc" and songs. Robert Hufstader was her accompanist.

On the same evening, the Buffalo Choral Club, a women's chorus conducted by Harold A. Fix, gave its second concert at the Hotel Buffalo. Frances Engel Messersmith was the accompanist. Incidental solos were sung by Adelaide Thomsson, Florence Todd, Marion McKenzie, Florence O'Day, Marie Wright, Lillian Veatch Evens, Mildred Beckert, Pearl Johnson, Louise Ferrell and Margaret Wamsley. Alexander Joseffer played piano solos.

Marta Milinowski, formerly of Buffalo, now head of the piano faculty at Vassar College, was heard in a piano recital at the Garret Club on the afternoon of April 13.

A recital was given at the Buffalo Consistory on April 15 by Arnold Cornelissen, pianist. Novelties were a Sonata in D Major by Baldassare Galuppi and three "Animal Pictures" by the soloist. The assisting artist was Joseph Phillips, baritone, with Ethyl McMullen as accompanist.

Gilda Poala Cassimir gave a piano program at the Twentieth Century Club on April 16.

MARY M. HOWARD

### Leonora Corona Sings in Berlioz Work with Hartford Chorus

Leonora Corona, soprano of the Metropolitan Opera, won a conspicuous success on April 28, when she appeared in a performance of Berlioz's "Damnation of Faust" with the Hartford Oratorio Society.

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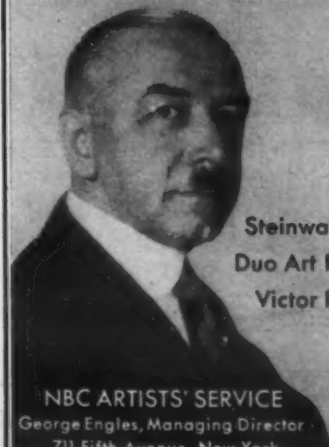
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## New York Concerts and Recitals

(Continued from page 27)

from the orchestra. Debussy's two pieces followed, commendably played.

Mr. Kochanski brought his accustomed artistry to the Lalo work, and was supported in its volatile moods by some of the orchestra's best efforts of the afternoon. The ubiquitous "Bolero" was a joyous climax to the concert and the season. Q.

### The Mediaevalists

Sixteen singers, grouped together under the title of the Mediaevalists, conducted by Rev. William J. Finn of the Paulist Fathers, gave a concert in the Town Hall on the evening of April 27. The program included motets, madrigals and songs of the sixteenth century and also compositions of Brahms, Tchaikovsky, Mozart, Rachmaninoff and Elgar, William Henry Bell, Ralph Lyman, Baldwin, Henry Leslie and Father Finn.

Old church music included some of the best examples of Whyte, Taverner, Kirby, Palestrina, Tallis, Morales, Lotti, Byrd, Phillips and Aichinger. Composers of the madrigal school included John Wilbye, Byrd, Thomas Tomkins, Gevaert and Thomas Morley.

The singing of the ensemble showed a considerable improvement over its work in its January appearance in Carnegie Hall. There was more finish and smoothness, more clarity of detail. The audience was a large one.

Edward J. Slattery assisted at the organ and Hugh A. McEdwards was at the piano. Z.

### The People's Chorus

The People's Chorus of New York, Lorenzo Camileri, conductor, gave its sixth annual Spring Song Festival before a large and responsive audience in Carnegie Hall on the evening of April 28. The assisting artists were Ruth Breton, violinist, Charlotte Harriman, contralto, and Michele Ruggeri, tenor.

With admirable tone quality and perfection of attack the choir of 300 sang three groups of seasonal numbers,



Mishkin Studio

**Father Finn, Whose Mediaevalists Were Heard in a Striking Program of Antique and Modern Music**

among them Bach's "Glory Now to Thee Be Given," Mendelssohn's "Celebration of Spring," "Come with Flowers" from Rossini's "William Tell," and an arrangement of Johann Strauss's "Blue Danube Waltz." The audience participated in a penultimate group of folk-songs.

A new setting by Mr. Camileri of Christina Rossetti's "I Only Hear the Simple Voice" was particularly well sung.

The soloists were each warmly applauded. Miss Breton played pieces by Couperin and Paganini, and an anonymous old Dutch Praeludium; Miss Harriman sang the Spring Song from "Samson and Delilah" and Mr. Ruggeri "Vesti la giubba" from "Pagliacci" and a Spanish song. Walter Golde was at the piano for Miss Breton, Grete Kahlert for Mr. Ruggeri, and Morris W. Watkins for Miss Harriman and the chorus. E.

### Carmen Reggio, Contralto

Carmen Reggio, contralto, presented an interesting program of songs and arias in the Carnegie Chamber Music Hall on the evening of April 28.

Arias from "Xerxes," "Carmen," "Favorita" and "Mignon" were well sung, as were songs by Toselli, Lieurance and Drigo. Toni Voccolli played effective accompaniments and also contributed solos by Liszt. N.

### Frederick Bristol, Pianist

Frederick Bristol, pianist, whose work is well known to New York audiences, gave a recital in Steinway Hall on the evening of April 28, confining his program to compositions by modern writers.

Pieces by Debussy and Turina were well received, especially the latter composer's "Voyage Maritime," listed as being heard for the first time. Numbers by Rachmaninoff and Prokofieff came next, and the final group was devoted to American works by Griffes, Cowell, Chasins and Mortimer Brown, whose "Retrospection" was also a "first-time."

Mr. Bristol delivered all the numbers on the program with artistry and excellent technique, bringing out all their individual characteristics and giving satisfaction to an interested audience. J.

### Concert of Old Music

An interesting list of old-time music was given by the Madrigal Choir of the Institute of Musical Art, under Margaret Dessoif, and the Friends of Ancient Instruments, at the New School for Social Research on the evening of April 28. The trio of instrumentalists included Charlotte Karman, playing the pardessus de viole; Leon Fleitman, viola d'amore, and Youry Bilstein, viola da gamba and director. The program comprised inimitably-sung madrigals of the French, English and German schools by the vocal group and pleasing music of the fifteenth, sixteenth and later centuries by the instrumental trio.

The pleasure of the concert was somewhat marred by the acoustical vagaries of the modernistic hall, which contains an amplifying device. At moments one had the impression that several choirs were singing simultaneously. M.

### Ottile Schillig, Mezzo-Soprano

Ottile Schillig, mezzo-soprano, was heard in recital at the David Mannes School on the evening of April 29.

Miss Schillig's program began with old numbers by Strattner and Gluck, "Divinités du Styx" by the latter, being exceedingly well sung. A French group by Franck, Rhené-Baton, Debussy and Georges was given with artistry, particularly "Le Procession," in which the singer created the elusive mood with real distinction. Two songs by Cui and one by Rachmaninoff were admirably done, and the final group, in English, by Fairchild, Carpenter, Berners and Frank Bibb, was eminently satisfactory.

Miss Schillig was recalled numerous times and compelled to add extras to the printed list. Frank Bibb was at the piano. N.

### Sittig Trio

The usual large audience which is invariably present at the Sittig Trio recitals was again in evidence in Steinway Hall on the afternoon of April 30, when that admirable organization, composed of Margaret Sittig, violinist, Edgar H. Sittig, cellist, and Frederick V. Sittig, pianist, was heard in a program which included the Voormolen and Beethoven D Major trios, Jean-Baptiste Loeillet's G Major Sonata for trio and, as an added feature, Mozart's D Major Concerto for violin.

Perfect unanimity marked the ensemble numbers. This, added to sound musicianship and excellent tone balance, won for these sterling musicians the deserved applause which they received.

With Frederick Sittig at the piano providing dependable support, Miss Sit-



**The Sittig Trio, Margaret Sittig, Violinist; Edgar H. Sittig, Cellist, and Frederick W. Sittig, Pianist**

tig revealed sure technique and a charming singing tone through her artistic delivery of the Mozart concerto. An extra number was demanded and given. S.

### Alexandra Carey, Mezzo-Contralto

Alexandra Carey, mezzo-contralto, made her New York recital debut in Steinway Hall on the evening of April 30.

Miss Carey sang well. The voice is one of fine quality and, for the most part, well controlled. She also displayed an interpretative sense well above the average. In addition, she did not cleave to the over-familiar recital repertoire, going into the byways of Schubert for some of her most successful numbers. Some Elizabethan songs were also well given and a contempo-

(Continued on page 37)

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## “PARSIFAL” HEARD IN QUAKER CITY

### Variety of Operatic Fare Presented in Recent Music Span

PHILADELPHIA, May 5.—The Philadelphia Grand Opera Company gave a remarkably fine performance of “Carmen” in the Academy of Music on April 9. Ina Bourskaya, who appeared by courtesy of the Metropolitan Opera Company, sang the title role with excellent results vocally and with more than the usual theatrical effectiveness. Ralph Errolle, as Don José, gave an especially lyric delivery of the Flower Song. The Escamillo was again John Charles Thomas, who repeated the triumph of last season, when he first essayed the role here. The Micaela of Charlotte Symons was convincingly ingenious, and the Frasquita and Mercedes of Helen Jepson and Rose Bampton were dashing in action and admirable in vocalism. The same is true of the Remendado and Dancaire of Albert Mahler and Benjamin Grobani. Ivan Steschenko made a capital bit of Zuniga. Eugene Goossens revealed all the richness of the score, despite his consideration for the voices.

#### From Rossini to Wagner

The Metropolitan gave its fourth annual Holy Week “Parsifal” on March 31 with a cast including Elisabeth Ohms, Rudolf Laubenthal and Michael Bohnen, with Artur Bodanzky as conductor. In the evening “Lucia” was the regular bill, with Lily Pons making her second appearance here. She won twelve recalls after the Mad Scene. Giacomo Lauri-Volpi, in his first appearance of the season, also had a success. Mr. Bellezza conducted.

The twenty-second and last opera of the regular series, on April 7, was the revival of “William Tell.” Seldom given here in the past quarter century,

the work pleased veteran opera-goers with its superabundance of melodies.

Marietta Bitter was heard in the faculty concert series of the Philadelphia Musical Academy on April 14 in a most interesting harp recital. She proved herself a mistress of the instrument in sixteen Preludes by Carlos Salzedo, who was present at the recital. Of these “Cortège” and “Song in the Night” were most impressive. Miss Bitter also presented pieces by Rameau and Corelli, the Gavotte from Gluck’s “Iphigenia in Aulis” and the Introduction and Allegro of Ravel. She played throughout with fine tone and thorough musicianship.

#### Artists in Joint Recital

Maria Kurenko and Mario Chamlee were associated in one of the best of the Sunday night programs in the Penn Athletic Club star series. Mme. Kurenko was heard to advantage in several operatic arias. Mr. Chamlee, who was in superb voice, revealed satisfying powers of interpretation in works by Duparc, Schubert, d’Albert, A. Walter Kramer and John Alden Carpenter. The artists were heard in brilliant performances of duets from “Traviata” and “Bohème.”

The Matinee Musical Club for its March 31 concert presented Richard Bonelli, baritone of the Chicago Civic Opera Company. The club’s harp ensemble, under Dorothy Johnstone Baseler, was heard in well-played offerings. Several talented club members also participated in the program.

Alexandre Gretchaninoff, Russian composer, was recently heard in a program featuring his own compositions, under the auspices of the Philadelphia Forum, in the Academy of Music. Albert Rappaport, tenor, formerly of the Chicago Civic Opera Company, was heard in three groups of songs, with the composer at the piano.

W. R. MURPHY

### GIVE SURPRISE CONCERT

Scranton Conservatory Founder Is Recipient of Special Honor

SCRANTON, PA., May 5.—When Alfred Pennington, founder in 1896 of the Scranton Conservatory, accepted an invitation to attend a program in the Chamber of Commerce Auditorium he did not know the event had been arranged as a testimonial to himself and Mrs. Pennington. But the concert, given by the Alumni Association, took the form of a public demonstration. Addresses were made by Anna Knoepfel Gemmell alumni president, and others; and gifts were presented.

Alumni members taking part in musical numbers were Grace Gerlock St. John, Clifton Brecht, Anna Schreiber, Mildred Edwards, Helen Capwell Phelps, Mrs. Gemmell, Alice Fuller Ritch and Ruth White.

The Community Concert Association of Scranton closed its season with a piano recital by José Iturbi in the Central High School.

#### Wisconsin Teachers at Fond du Lac Convention

MILWAUKEE, May 5.—Dr. Liborius Semmann, formerly head of the Marquette University College of Music, was elected president of the Wisconsin Music Teachers’ Association on April 9 at the convention held by the association during three days at Fond du Lac. The following were reelected: Mrs.

E. B. Loofboro, of Janesville, vice-president; Bertha Klingholz, of Manitowoc, secretary, and Elizabeth Harding, of Delafield, treasurer.

Manitowoc was chosen as the meeting place for the association in 1932. The exact date will be set later by the board of directors. The board will also arrange new rules by which music teachers may join the association without a diploma and without a special examination until after the next state convention.

C. O. S.

#### Anna Carbone Heard in New York Recital

A recital was given by Anna Carbone, organist, in the Church of Our Lady of Pompeii, New York, on the evening of April 19. The assisting artists were Pauline Caroli, soprano; Florence Longo, mezzo-soprano; Louis Laneri, tenor, and Dante Negro, baritone.

#### Ann Mack Presented in Recital by Solon Alberti

Ann Mack, soprano, was presented by Solon Alberti in a recital at Christ Central Church on the evening of April 8. Miss Mack sang an aria from Mozart’s “Magic Flute,” traditional airs, and songs by Ravel, d’Erlanger, Moret, Leoncavallo, de Falla, Valverde, Kramer, Wise and other composers. Mr. Alberti, who played the accompaniments, was presented on the program by his song, “God’s Plan.”

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## New York Concerts and Recitals

(Continued from page 35)

rary English group was representative. One of Miss Carey's chief assets is an unusually clear diction. She will be heard again with interest. H.

### Glee Club of New Rochelle College

The Glee Club of the College of New Rochelle, F. Colwell Conklin, conductor, gave an interesting concert in the Hotel Plaza on the evening of May 1.

The program, a somewhat lengthy one, included works by Vittoria and Lotti, Edgar, Rubinstein and modern numbers by Grieg, Speaks, Weaver, Leoni and others. The following soloists, from the college, also took part: Virginia Gilmartin and Loretta Dwyer, sopranos; Leila H. Oberle, mezzo-soprano; Beatrice Wightwick, contralto and Gioconda Lazzari and Gertrude Datwyler, pianists. The accompanists were Jane Law for the club and Katherine O'Brien and Adele Holstein.

The singing of the club was excellent and reflected credit not only upon the organization itself but also on the conductor. There was a large audience which applauded with enthusiasm. N.

### New York Little Symphony

The second of three concerts by the New York Little Symphony, Hans Bruno Meyer, conductor, was given in Roerich Hall on the evening of May 1.

The program began with the Overture to Grétry's "La Caravane de Caire" and included Haydn's "London" Symphony in D Major, Two Pieces by Mr. Meyer, Elgar's "Crown of India" and as a final group Albeniz's Sevillana and "La Tierruca" by Santamaria.

Mr. Meyer's group plays well. They display the clean-cut ensemble which comes from careful rehearsing and also instantaneous response to the conductor's gesture. Save for a lack of balance due to too few strings, the group is highly satisfactory. H.

### The Downtown Glee Club

The Downtown Glee Club, consisting of 200 business men from lower Manhattan, completed its fifth season under its conductor, Channing Lefebvre, with a concert in Carnegie Hall on the evening of May 1. An orchestra of fifty-five assisted.

Sixteen chorales—Edmund Turges's "From Stormy Windes" and Henry Lawes's "Angler's Song"—and Schu-

bert's "He Whose Flag," all given for the first time in this country, proved a highly effective opening group, after which excerpts from "Pinafore" were delightfully sung. Joseph Mezo and



Albert Stenard, Who Led the Oratorio Society's Final Concert, the Bach B Minor Mass

Walter Schiller were the soloists in the latter, John MacElroy in the old Irish "Oft in the Stilly Night," and Gordon James in Henry Hadley's stirring "Song of the Marching Men."

Three Sea Chanters by Marshall Bartholomew, songs by Mary Howe, Morley and Chadwick, and the Coronation Song from Moussorgsky's "Boris Godounoff" completed the program. C.

### Nicholas Farley, Tenor

Nicholas Farley, tenor, assisted by Mary Aitken, soprano, gave a recital in the Town Hall on the evening of May 1.

Mr. Farley's voice is a true tenor of beautiful quality. That his use of it is commensurate with its natural values cannot as yet be said. The effect of most of his singing, however, was good. The program suffered from its arrangement, Handel and César Franck numbers being grouped with Mattei's meretricious "Non è Ver!" Old Irish songs evoked much enthusiasm, and a group of English songs at the close was well done.

Miss Aitken added to the Celtic atmosphere with two numbers from Herbert operettas, two Scotch songs and Molloy's familiar "Kerry Dance," as well as the "Romeo and Juliet" Waltz and a Schubert song. Emilio Roxas was the accompanist. N.

### Maria Winetzkaja, Mezzo-Soprano

Maria Winetzkaja, mezzo-soprano, gave an interesting recital in the Chalf Hall on the evening of May 2, with Elna Silberta at the piano.

Mme. Winetzkaja sang a well-chosen program which included folk songs of various countries, a German group by Wagner, Schubert, Strauss and Hartmann, the Page's Song from "Huguenots," three songs by Miss Silberta and a Russian group.

The artist was successful in all her numbers, singing with excellent tone and discriminating interpretative sense to the satisfaction of numerous listeners. J.

### Ninta Sandre, Dancer

Postponed from the previous Sunday, Ninta Sandre's dance program was

given in the Martin Beck Theatre on the evening of May 2.

Miss Sandre, remembered from her debut some seasons ago in the Princess Theatre, gave a long program of short numbers. She has one great asset for a dancer, an agreeable and interesting personality. Much of her work showed enthusiasm and careful thought, and it was highly appreciated by her audience. She was assisted in certain numbers by a group of children. André Coquin accompanied and was also heard in solos. H.

### Alfred O'Shea, Tenor

Alfred O'Shea, tenor, who has been heard several times in New York this season, gave a concert in the Town Hall on the evening of May 3, featuring Irish songs particularly.

Mr. O'Shea was especially successful in well-known Irish melodies with Tom Moore's words. There were also arrangements by Harty and Hughes. The "Ave Maria" set to the excerpt from Bizet's "L'Arlésienne" with organ and piano accompaniment was especially appreciated. Mr. O'Shea was assisted by Frank Chatterton at the piano and Frederick T. Short at the organ. The latter also contributed solos. J.

### Columbia University Chorus

The Columbia University Chorus, under the baton of Walter Henry Hall, gave its Spring concert in the Riverside Church on the evening of April 30. It was assisted by an orchestra from the Philharmonic-Symphony; Dorothy Greene, soprano; Edward O'Brien, tenor, and Charles H. Doersan, organist.

The program included the unfinished oratorio of Mendelssohn, "Christus," which was extremely well done by the chorus and the orchestra, in what is believed to be the first performance anywhere in a long time.

The other numbers on the program included a Bach Chorale, the aria from the Pfingst Cantata well sung by Dorothy Greene, choruses by Sullivan and Robertson. Part two consisted of four numbers from Handel's "Samson." Miss Greene sang the aria "Let the Bright Seraphim." Two choruses and "Total Eclipse" was admirably sung by Edward O'Brien. The singing of the chorus was extremely good throughout the evening. B.

### Omaha Concert Series Concluded

OMAHA, NEB., May 1.—The Tuesday Musical Club presented Paul Kochanski recently as the last of its events of the season. M. G. A.



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### Oratorio Society

For its final concert of the season, the Oratorio Society of New York, Albert Stoessel, conductor, gave the Bach B Minor Mass in Carnegie Hall on the evening of May 4. The society was assisted by the New York University Glee Club of which Alfred M. Greenfield is conductor, and an orchestra of sixty.

The vocal soloists were Irene Williams, soprano; Merle Alcock, contralto; Arthur Hackett, tenor, and Frederick Baer, bass. Soloists in the orchestra were Scipione Guidi, violin; Georges Miquelle, cello; George Barrère, flute; Bruno Labate, oboe d'amore; Pierre Mathieu, oboe; Gustav Heim, corno da caccia, and Harry Glantz, trumpet, also Hugh Porter, organ, and Alfred M. Greenfield, cembalo.

The Mass is one of those works which, regardless of the organization presenting it, always remains splendid. But when it is given as it was at this performance, it is unsurpassed in the realm of music.

Mr. Stoessel's conducting was masterly throughout and it is doubtful if any of the previous four performances by the society could in any way have bettered this one. Mr. Stoessel was master of the score and his chorus was obviously perfectly acquainted with its music. The result was one of complete unity.

Miss Williams, though only recently recovered from a severe illness, sang her music perfectly and created a profound impression. Mme. Alcock's work was up to its customary high standard. She not only sang with fine tone but her diction was unusually clear. Mr. Hackett fulfilled all the requirements of the difficult music and was particularly good in the duet, "Domine Deus" with Miss Williams. Mr. Baer sang well throughout and demonstrated his command of the classical style necessary for the proper rendition of Bach. The audience, which was unusually large, listened with devotion and applauded lustily at the end of the two sections. B.

### Charles Stratton to Appear Under Annie Friedberg's Management

Charles Stratton, concert and oratorio tenor, who has been soloist at the Brick Church, New York, for a number of years, will appear under the management of Annie Friedberg. Next Fall he will make a tour through Canada and the Middle West.

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# STUDIO ACTIVITIES

## Mrs. Ethelbert Nevin Honored at La Forge-Berumen Studios

Frank La Forge and Ernesto Berumen presented a group of their artist-pupils in a concert at their studios before a large audience on April 15. Mrs. Ethelbert Nevin was the guest of honor, and the latter half of the program consisted of songs by her late husband.

The singers participating were: Mary Tippet, soprano; Lorna Doone and Virginia Dare Williamson, duosopranos; Hazel Arth, contralto; Robert Simmons, tenor; Harrington van Hoesen, baritone. All distinguished themselves by their vocalism and interpretations. The accompanists were Mr. La Forge, Phil Evans and Beryl Blanch. Mary Frances Wood, pianist, played two groups of solos with charm.

An excellent program was broadcast on April 23 by Mary Frances Wood, pianist, and Milford Jackson, baritone. Mr. Evans was again the accompanist.

## Alberinis Give Final Musicales

The final musicale and reception of the season was given at the studio of Alessandro Alberini and Martha Attwood in the Hotel Ansonia on the afternoon of April 22. The artist-pupils presented were Agnes Strauss, soprano; Nicholas Vasilieff, tenor, and Harry Lundy, baritone.

Mrs. Strauss was heard to advantage in songs by Erich Wolff, David Guion's "Mamselle Marie" and Carpenter's "Jazz Boys." Mr. Guion, who was present, was called on to bow after his song. In a group of Russian songs Mr. Vasilieff was received with favor. Mr. Lundy's offerings, excellently sung, included Taylor's "Witch Woman" and songs by Wolf, Hulton and Manazucca.

Miss Attwood presided admirably at the piano for the singers, except in the Carpenter song, which was played by Stuart Ross.

## Adelaide Gescheidt Artists in Demand

Artists from the studio of Adelaide Gescheidt are being heard in a variety of fields. Mary Hopple, contralto, has been engaged for Gilbert and Sullivan operetta broadcasts over WJZ. Mary Aitken, soprano, will be heard frequently on WEAF's Recitalist Hour.

Irene Williams, soprano, sang in the "Elijah" over the latter station on April 26 and May 3, and was a soloist in the B Minor Mass with the Oratorio Society on May 4. Philip Whitfield, bass-baritone, presented a program of songs at the Union Theological Seminary on April 14.

Romley Fell, baritone soloist of Munn Avenue Presbyterian Church, East Orange, N. J., sang in the "St. Mat-

thew Passion" at the Congregational Church of Montclair on April 3. Earl Weatherford, tenor, was engaged to sing at the Eastern Carolina Exposition at Greenville, N. C., during the week of April 27.

## Yeatman Griffith to Hold Master Class in New York

Yeatman Griffith, well-known voice teacher, in response to demands from many parts of the United States, will hold his twentieth season of vocal master classes at his studios in New York from June 15 to Aug. 1. The work will include both individual and class instruction for teachers, singers and students, from beginners to advanced students, in fundamental facts relative to voice production, correction of faults of the singer, repertoire (including opera, oratorio and song literature) and coaching in style and interpretation.

Mr. Griffith, who has held master classes in Europe and in many American cities since 1912, will be aided by Mrs. Yeatman Griffith, as associate teacher, and Euphemia Blunt, assistant teacher for the past ten years.

## Vilonat Studios Will Continue Under Sidney Dietch

Sidney Dietch has announced the removal of his vocal studio from 105 Riverside Drive to the Sherman Square Studio Building. During the past fifteen years, Mr. Dietch was assistant to the late W. W. Vilonat, and as the foremost exponent of the vocal principles of that noted teacher will carry on his traditions under the name of the Vilonat Studios.

This Summer Mr. Dietch will establish a studio in Berlin for the months of July and August. A number of his New York pupils will accompany him abroad to continue their work with him until the reopening of his studio in New York early in September.

During Mr. Dietch's absence from New York, his studio will be in charge of his assistant, Vera B. McIntyre, a former Vilonat pupil.

## New York College of Music Presents Pupils in Concert

New York College of Music, of which Carl Hein and August Fraemcke are the directors, presented a group of students in a concert at Grand Central Palace on the evening of April 10.

Those participating were: Sophie Beutelspacher, contralto; Winifred Welton, soprano; Benjamin Boyle, baritone; Hilda Fortuny, Wanda Gille, Yolanda Bognar, Anthony Santangelo, Isabel Berman, Tessie Rutkowitz and John Fina, pianists; Rosalind and Gloria Palmer, William Meyer, John Sor-



Max Drittler, Pianist and Teacher Photographed in His Boonton Studio

Max Drittler, pianist and pupil of Godowsky, has extended his teaching activities by recently opening a new studio at 716 Steinway Building. Mr. Drittler has been re-engaged for his eleventh season as a member of the faculty at the Master Institute of Roerich Museum. He will conduct Summer classes for teachers and students both in his New York studio and at his residence studio, 307 Church Street, Boonton, N. J. His courses will stress the principles of weight and relaxation, as employed in modern piano performance.

tino, Benjamin Caccamo and Anthony Parisi, violinists; Marion Seitz, violist; Marguerite Buttleman, 'cellist, and Victoria Brown, harpist.

## Warford Artists in Opera Series

Claude Warford recently presented a number of advanced pupils from his New York and Paris classes in a series of operatic revues at his studio.

Rita Mackay, soprano, has been winning success in England as a member of the D'Oyly Carte Opera Company. Other recent appearances of Warford pupils were: Florence Martin, soprano, in Albany and Yonkers; Edgar Laughlin, baritone, at West Point and with the Little Theatre Opera Company; Louis Marsh, baritone, at White Plains and Mt. Vernon; Joseph Kayser, baritone, New York and Yonkers; George Templeton, bass, Garden City and Cranford, N. J.; Esther Lord, soprano, in New York and Ridgefield, N. J.; Stanwood Dobbins, tenor, with the Little Theatre Opera; and Emily Hatch, soprano, in New York and Tarrytown.

## Master Institute of Roerich Museum Presents Two-Piano Recital

A two-piano recital was recently given by the senior students and young assistant teachers of the piano faculty of the Master Institute of the Roerich Museum. Those taking part were Linda Cappabianca, Frieda Lazaris, Elizabeth Rebold, Elsa Cabrera, Ida Goldstein, Addie Prohaska, Ethel Leitman, Harold Trauman and Ruth O'Shaughnessy.

## Jeanette Weidman in Studio Recital

Jeanette Weidman, pianist, an artist-pupil of Henry Holden Huss, gave a recital in Studio 605 of the Steinway Building on the evening of April 20 before a large and appreciative audience.

Miss Weidman's program comprised Bach - Saint - Saëns, Scarlatti - Tausig

(Continued on page 39)

## Chicago Studio Notes

### Pupils of Mary Peck Thomson Signed for Radio

CHICAGO, May 5.—Pupils of the Mary Peck Thomson studios have taken part in numerous musical activities recently. Helen Hedges, soprano, is filling a twenty-six weeks' engagement over station WMAQ of the Chicago Daily News, on the Kraft Cheese hour.

Agatha Lewis, soprano, has signed a thirteen weeks' contract to sing in light operas on the NBC chain, beginning June 12.

Marjorie M. Sherman, mezzo-soprano, will give a recital on May 13 in Kimball Hall, under auspices of the Musical Guild.

Mary Peck Thomson will continue her teaching through the month of August. She will spend September in the East, where she has a large enrollment of pupils for study during her stay.

### De Paul University Programs Heard

The De Paul University School of Music presented Helen O'Brien, soprano; the De Paul Choral Club, John Rankel, conductor; Gregory Konold, accompanist; Julia Nesser Thome, pianist, and Arthur C. Becker, dean of music and pianist, in recital in De Paul Little Theatre on the evening of April 28.

In the same auditorium on April 19, the following artist students were presented in recital: Chester Andrezeizak, William Schneider, Theresa Shorter, Michael Franconi, Florence Pavia, Val Sherman, Marion Sharkey, Irene McKee, William Lyons, Grace Jane Prince and Frances Grace O'Brien.

### Eva J. Shapiro Presents Pupils

Eva J. Shapiro, pianist, presented a number of junior pupils in recital Saturday, April 11. Miss Shapiro is associated with Helen Curtis in group piano teaching at the Bush Conservatory. M. M.

### Carl M. Roeder's Pupils in Recital

Eight advanced piano pupils of Carl M. Roeder were heard in a studio recital on April 10, in a program made up largely from the classics. The students were Mary Siegall, Marjorie Corin, Katherine Braun, Haru Murai, Edith Schiller, Therese Obermeier, Doris Frerichs and Robert Riotte.

### A Correction

The talented young pupil of Walter Charnbury who was recently heard in a recital in the studio of her teacher, was Sophie Fisher, not Sophie Miller, as inadvertently stated in our last issue.

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## In the Studios

(Continued from page 38)

and Handel numbers, Beethoven's Sonata in C Sharp Minor, Op. 27, No. 2, a Chopin group, Schumann's Romanza in F Sharp Major, and three compositions by Mr. Huss. Of the "Moonlight" Sonata, Miss Weidman gave a superb performance, colorful and stirring in its intensity of feeling. Other highlights were her brilliant readings of the Chopin B Flat Minor Scherzo and Mr. Huss's Valse Intime, Op. 27. E.

## Gives Lecture-Recital in Studio

Caroline Beeson Fry presented an interesting program of Scandinavian and French music at her White Plains studio recently. Svea Plehaty and Elizabeth Norvig, in native costume, sang Swedish and Danish songs, after which William Mercer gave a talk on Edvard Grieg, illustrating it with a number of the Norwegian composer's lieder.

The latter half of the evening was devoted to modern French songs, sung by Mildred Payne, Marie Salabert, Elizabeth Hunnewell, Norman Gerhard, Hillman Hunnewell and Leonice Hunnewell, the latter discussing the development of the art-song in France.

## Mario Salvini Resumes Teaching

Mario Salvini, voice specialist and operatic authority, has returned from a three years' sojourn in Europe, during which he traveled extensively in Switzerland, Italy, France, Germany, Spain, Poland and Belgium. He has resumed teaching at the Hotel Belleclaire for the present.

Mr. Salvini expresses unbounded enthusiasm over the musical strides made by America in the last few years. He made a special study of the newest methods of broadcasting abroad.

## Granberry School Pianists Heard

The Granberry Piano School presented the following students in a recital in its auditorium on April 25: Flora Baxter, Sophie Cambria, Eileen Cummings, Dorothy Ginsberg, Charlotte Larsen, Elsa Larsen, Jeanne Lyons, Clemence Phillips, Kathleen Steele, Mrs. Place, E. P. Brereton and Tullio Franchini.

## Helen Jalkut to Give Recital

Helen Jalkut, pianist, an artist-pupil of Antonio Lora, will give a recital at the Five Points Masonic Club, 3035 Corlear Ave., Bronx, N. Y., on the evening of May 15. The program will include works by Bach, Beethoven, Chopin, Liszt, Godowsky and Moszkowski.

# Kathryn Meisle to Sing in Hollywood Bowl This Summer



©Elzin

**Kathryn Meisle, American Contralto,  
Who Has Been Heard in Many Oratorio and Recital Engagements This Spring.**

An appearance as soloist in the Hollywood Bowl this Summer is among the engagements scheduled for Kathryn Meisle, well-known contralto, who in recent seasons, has sung with the San Francisco and Los Angeles Opera Companies and has also appeared in opera in Cologne. In order to fulfill concert bookings arranged for next season, Miss Meisle has been obliged to postpone a contemplated European tour in the Fall.

This Spring she has sung at several festivals and in many concerts. She was soloist in Bach's "St. Matthew Passion" with the Philadelphia Orchestra, under Ossip Gabrilowitsch, on March 13, 14 and 16; with the Boston Handel and Haydn Society in Parker's "Hora Novissima" on April 5; with the Salem, Mass., Oratorio Society on April 9; in the "Messiah" at the Emporia, Kan., Festival on April 14, and in a recital on the following day. She visited Cuba to sing for the Pro-Arte Musical Society of Havana on March 20, and on April 28 was soloist for the third time with the Apollo Club of Brooklyn. She has also been heard recently in Toronto, Pittsburgh, Des Moines, Janesville, Wis., Jacksonville, Wheeling, W. Va., and at the Florida State College in Tallahassee.

## Montclair Composer's Works Heard

MONTCLAIR, N. J., May 5.—Compositions by Margaret Gardiner Hulst, of Upper Montclair, were featured at a concert sponsored by Alice Sawitzky-Mengel in the First Baptist Church Theatre on the evening of April 16. The numbers heard, a Nocturne, a Meditation and a Reverie, for 'cello and piano, a "Russian Ballade," for string trio, and a vocal solo, "Song of Omar," all lyrical and well-wrought harmonically, were enthusiastically received, the trio being repeated.

Charles F. Auë, violin, Margaret Auë, 'cello, and Mme. Mengel, piano, were joined by Alice Schradieck Auë, viola, in a performance of Beethoven's Quartet, Op. 16. Anthony van den Hartogh, baritone, sang lieder by Schubert and Schmitt in addition to Mrs. Hulst's song. Mme. Mengel, the accompanist of the evening, concluded the concert with improvisations on themes suggested by the audience. E.

## SEATTLE IS VISITED BY OPERATIC STARS

## Chicago Company Gives Four Performances— Recitals Are Plentiful

SEATTLE, May 5.—Audiences that totalled more than 16,000 heard four performances given by the Chicago Civic Opera on three days in the Civic Auditorium. "Traviata," "Walküre," "Lucia," "Cavalleria" and "Pagliacci" were the works sung. Frank P. Hood was the local manager.

Recent visiting artists have included Reinald Werrenrath, who appeared on the course of the Associated Women Students of the University of Washington, and Ernest Davis, presented by the Ellison-White Bureau.

Ensemble programs have been given by the Spargur String Quartet, assisted by Nicholas Oeconomacos, the Phi Mu Alpha Quintet and the University of Washington Chamber Orchestra. The Spargur membership, which consists of John M. Spargur, Albany Ritchie, E. Hellier-Collens and George Kircher, has remained unchanged during sixteen years.

"Songs of the Sea" was the title of a program given by the University of Washington Glee Club, under Charles Wilson Lawrence, with stage effects. Soloists were Donald Craig and Lauren Rhoades.

## Many Programs Presented

Concerts of varying kinds have brought appearances of Ethel Ann Reinig, violinist, of Helena, in association with an orchestra conducted by Mme. Davenport Engberg; of Kenneth Glenn Lyman, pianist; John, Walter, Agnes and Gene Wallin Sundsten, pianist, violinist, 'cellist and soprano respectively; and Harold Heeremans, organist.

Elizabeth Reeves, Mary Eastwood, Mrs. David Lee, Swanhild Jule Pope, Louise Benton Oliver and Alice Williams Sherman took part in a recent program of the Musical Art Society. The Ladies' Musical Club observed its

fortieth anniversary with a concert given by Marian Ellis Hadley, Romaine Elliot Lawson, Helen Louise Oles, Katherine White, Constance Hart and Gwendolyn Mines Remy.

Cornish School activities have included a talk by Nellie C. Cornish on New York events, programs with the Cornish Puppeteers under the direction of Mildred Huhn and Irene Phillips, and appearances of Cornelia Niles, John Hopper and Kolia Leviene. Pupils of Peter Meremblum have also been heard.

Organizations which have arranged programs are La Boheme Club, the Thursday Music Club, Pro Musica, Mu Phi Epsilon and the Washington Federation of Music Clubs. Pearl McDonald, Paul Pierre McNeely, Silvio Risegari, Leonard S. Odegaard, Sidney G. Jones, Herbert Malloy and Sara Yeagley are teachers who have presented pupils.

DAVID SCHEETZ CRAIG

## Martha Attwood Delights Wausau Audience

WAUSAU, WIS., May 5.—The Civic Music Association presented Martha Attwood, soprano, in a recital in the Elks' Hall on April 27. With Charles Lurvey at the piano, Miss Attwood sang songs in Italian, French, German and English and an aria from Massenet's "Thaïs," her lovely voice and charming personality completely captivating her large audience.

Miss Attwood's final group, which found particular favor, included Farley's "Winter," Kramer's "The Faltering Dusk" and Hageman's "At the Well."

## Hamlin and Williams at Harvard Club

Anna Hamlin, soprano, was heard recently in a concert at the Harvard Club, when she appeared with William Williams, tenor, formerly a member of the Winthrop Ames Gilbert and Sullivan Company.



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## \$10,000,000 SPENT ON YEAR'S CONCERTS

### Survey of Country Shows Patronage of Music Maintained

Approximately \$10,000,000 has been spent for major concerts by the American public during the music season now closing, according to a survey made from reports from concert managers in all parts of the country by George Engles, managing director of NBC Artists Service.

The total attendance at leading concerts this year was about 10,000,000 showing, Mr. Engles said, that despite a decline in certain important centres, the country at large has experienced no appreciable falling off in concert receipts or patronage.

Mr. Engles said that there are now about 225 artists and artist groups whose tours emanate from New York and Chicago. The \$10,000,000 total covers the receipts from these tours, plus the returns of the major symphony orchestras. It represents actual concert box office receipts, but does not include the amounts paid by guarantors of the major symphony orchestras or receipts for opera. It covers a period of seven months, beginning with the opening of the concert season last Fall and extending to the middle of April.

#### Earnings of Celebrities

Paderewski earned the greatest financial returns of any individual artist this season, the public paying nearly \$500,000 to hear him play. Among other big box office attractions were Kreisler, John McCormack and Rachmaninoff.

New York spent \$1,600,000 for concerts, an increase of about \$50,000 over last season. Another \$1,500,000 was contributed by the 200 cities in which courses have been organized by the Civic Concert Service now affiliated with the NBC Artists Service. These cities, with permanent concert audiences totaling 300,000, each sponsor from three to six musical events annually.

#### New Records Established

"A number of cities, notably Cincinnati, Pittsburgh and Kansas City, have suffered a decrease of from five to twelve per cent in box office receipts," Mr. Engles said. "However, this seems to have been offset by an increase in other communities. In both New York and Chicago receipts have been higher than last season. Detroit established new high records for several celebrities. New England generally reports a season of fine returns for celebrities, though smaller ones for some of the lesser known artists. Hartford has just closed one its most successful musical seasons. California has been somewhat badly hit, a few of its smaller cities giving up concerts altogether because of bank failures. On the other hand the entire Northwest, covering Oregon, Washington and territory as far east as Iowa, reports that financial returns on music have fully equaled those of last season."

The banner concert going city of the country, Mr. Engles said, is La Porte, Ind. Nine per cent of its population of 15,575 goes to concerts regularly, the survey revealed.

### Berlin Opera Plans

(Continued from page 3)

Pfitzner's new opera, "Das Herz" (The Heart), with Furtwängler conducting; Max von Schillings's "Pfeifertag," under Kleiber; Mozart's "Così fan tutti," under Blech; Weber's "Oberon," under Walter; "Tristan und Isolde," under Klemperer; and Verdi's "Sizilianische Vesper."

The present season will close on July 5. The two State Operas will reopen on Aug. 22.

#### Revivals of Civic Opera

The program of the Civic Opera includes twelve revivals and first performances, as follows: Paul Graener's "Friedemann Bach," Waltershausen's "Oberst Chabert," Gurliitt's "Soldaten,"

and Prokofieff's "Spieler," all local premieres of new works; Mozart's "Il re pastore"; Verdi's "Macbeth" (which has never been heard in Berlin), and de Falla's "Der Dreispitz" (The Three-Cornered Hat), besides restagings of "Siegfried" and "Götterdämmerung," which will complete the new "Ring" production at this opera house.

Another innovation at the latter house will be two matinee performances a month, which will be given at greatly reduced prices. The works will be partly popular and partly literary in character, and will be selected primarily to further the musical education of young people.

#### Salary Cut Rouses Protests

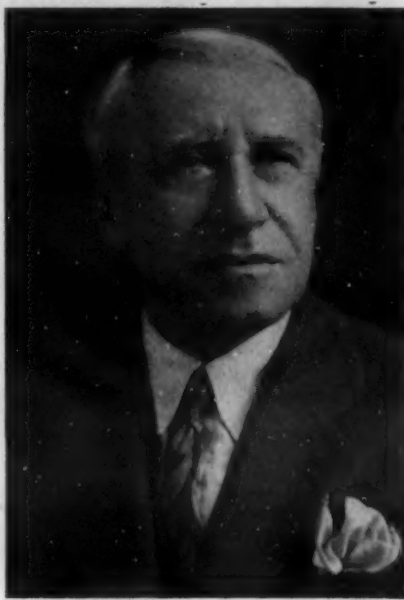
Owing to the decision of the authorities to dispense with "star" salaries, and limit the compensation to 600 marks (about \$150) per performance, Martin Oehman, leading dramatic tenor of the Berlin Civic Opera, has resigned and announced his intention of singing in light opera. It is understood that Maria Müller is another artist who refuses to sing under these conditions. Rumors are rife as to a number of others who are soon to follow their example.

Henry Holst, who for the past eight years has been concertmaster of the Berlin Philharmonic, has been appointed head of the violin department of the Royal College of Music in Manchester, England. His predecessors in this position have been Brodsky and Willy Hess.

GERALDINE DECOURCY

There has just been published in Berlin a composition by Robert Schumann, "Hirtentänzen Gesang" (The Song of the Shepherdboys), which was probably written about 1846.

### Vittorio Trevisan to Sing Buffo Roles at Ravinia This Summer



Chicago's Noted Buffo Bass, Vittorio Trevisan, Who Will Again Be Heard in Summer Opera

CHICAGO, May 5.—Vittorio Trevisan, noted operatic buffo bass, will again be heard at Ravinia during the coming season, in the roles in which he has made a unique place for himself with the Chicago public.

Mr. Trevisan was for twenty years a member of the Chicago Civic Opera, having been with the company since its organization in 1910. He has specialized in the rare buffo art and his ability at characterization is so great that even lesser characters stand out as finished examples of the actor-singer's craft.

His greatest popularity has been won as Dr. Bartolo in "The Barber of Seville," Sir Tristram in "Marta," Masetto in "Don Giovanni," in the title role of "Don Pasquale," as Alcindoro in "Bohème," and other roles. His most recent impersonation was that of the Vizier in the Ravinia production of "Marouf," a work which had an unusual popular success.

#### Schola Cantorum to Sing at Stadium

The Schola Cantorum of New York will sing in two performances of the Beethoven Ninth Symphony and two of the Verdi Requiem to be given at the Stadium Concerts this Summer.

### Plan Music Stand for Lincoln Memorial

WASHINGTON, May 5.—Plans have been approved for the erection of a white marble music pavilion for the use of the various service bands of the national capital on the south side of the Lincoln Memorial pool. The stand is intended as a memorial to the world war soldiers of the District of Columbia. The stand, of Doric design, will cost over \$100,000 and will seat 100 players. A. T. M.

### Metropolitan Schedule

(Continued from page 3)

with new recitatives by Artur Bodanzky. "Lakmé" and "Sonnambula" will be revived for Lily Pons, who will rejoin the company in January. Rita de Leporte will dance the role of the Ballerina in "Petruschka," the chief male dancer to be announced later.

Though Mr. Gatti-Casazza did not announce the names of singers who will take leading roles in the other novelties, it is regarded likely that Friedrich Schorr will sing Schwanda opposite Maria Müller; that Rosa Ponselle will sing in "Notte di Zoraima"; and Elisabeth Rethberg in "Simone Boccanegra." The role of Chim Fang in "L'Oracolo" is associated with Antonio Scotti, but it is not certain whether he will sing it in the revival next year.

### Dorothy Bowen Fulfills Engagements in Chicago and Cleveland

CHICAGO, May 7.—Dorothy Bowen, soprano, has filled numerous engagements during the month of April. She sang the title role in a concert performance of "Aida" at the University of Illinois; as well as the title role of Georg Schumann's "Ruth" in the Chicago Apollo Club performance, directed by Edgar Nelson; and she was soloist at the Oak Park Presbyterian Church and at Deerfield High School. On May 6, Miss Bowen was heard at the Cleveland Institute of Music.

### Johnson Reengaged by Metropolitan for Two More Years

Edward Johnson has been reengaged by the Metropolitan Opera Company for two more years. He will begin his engagement next January and remain until the end of April.

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## EMPORIA HOLDS ANNUAL FESTIVAL

### Seventeenth Event Brings Noteworthy Concerts by Visitors

EMPORIA, May 5.—The seventeenth annual Spring Music Festival at the College of Emporia, on April 14-17, was the most successful held thus far. The program included concerts by Kathryn Meisle, contralto; Percy Grainger, composer-pianist, and the London String Quartet, in addition to two performances by the College of Emporia Vesper Chorus and A Cappella Choir of 100, under Daniel A. Hirschler, dean of the School of Music.

Handel's "Messiah" was sung by the chorus under Dean Hirschler as the opening performance of the festival. The soloists were Marjorie Jackson, soprano, Miss Meisle, contralto, Clyde Neiberger, tenor, and Harold Boggess, baritone.

The second number of the festival was Miss Meisle's recital on the following night. She sang works by Haydn, Purcell, Gluck, Schumann, Strauss, Schubert and other composers. Her vocal art was displayed to the delight of listeners. Roy Underwood, head of the piano department of the University of Kansas, was at the piano.

The third concert, given by the London String Quartet, included Mozart's Quartet in G Major, H. Waldo Warner's "The Pixy Ring" and Debussy's Quartet, beautifully played.

The joint concert by Mr. Grainger and the A Cappella Choir, under Dean Hirschler, the fourth and final number on the program, drew the largest crowd of the week. In addition to the composer, Thelma Wharton, of the College of Emporia music faculty, appeared as pianist. Mr. Grainger played the first piano in his "Hunter and His Career." There was an excellent a cappella presentation of his "Australian Up Country Song." K. W. DAVIDSON

### Marcel Grandjany Sails for Summer Engagements in Europe

Marcel Grandjany, harpist, sailed for France on the De Grasse on May 7, after concluding a busy American season. He will give a recital in Paris and will also play in London before resuming his teaching at the Fontainebleau School from June 25 to the end of September. He will return to America in the middle of October.

Mr. Grandjany during the season taught at the Philadelphia Conservatory of Music and privately in his New York studio. He appeared in many concerts, among which were appearances at the Harvard and Colony Clubs and with the New York Chamber Music Society, in addition to joint appearances with René Le Roy, flutist, and with Laurie Merrill, American poet. He played this season his new poem for harp, "Souvenirs," published by Durand et Cie., Paris.

### Mr. and Mrs. Stewart in Joint Recitals

The choir of St. Thomas's Church, Brooklyn, presented Oliver Stewart, tenor, and Ruby Gerard Stewart, violinist, in a joint recital in the Parish House on April 22. The artists were also heard at a tea-musical given at the home of Mrs. Thomas James Stewart in Jersey City on April 24. On both occasions Ruth Emerson was the accompanist.

## Sorority Entertains Tenor at Kansas Celebration



At a Recent Music Festival in Pittsburg, Kan., Members of the Delta Chapter of the Phi Mu Gamma Sorority of the Kansas State Teachers Normal School Entertained Arthur Kraft, Tenor Soloist of the Festival. The Artist Is Seen in the Midst of the "Sunflower State" Group

## STOKOWSKI FORCES CONCLUDE SERIES

### Hofmann Is Soloist in His "Chromaticon"—Lourié Work Given

PHILADELPHIA, May 5.—The Philadelphia Orchestra season was concluded with two pairs of concerts on April 17-18 and 23-24, both conducted by Leopold Stokowski. The usual Saturday evening concert was changed to the preceding Thursday in order that Mr. Stokowski might sail on a certain boat for Europe. Josef Hofmann was the soloist at the earlier pair of concerts in the Chopin E Minor Concerto and his own, "Chromaticon," for piano and orchestra. The Chopin reading had magnificent virtuosity, including effective use of the rubato.

"Chromaticon" was listed under Mr. Hofmann's name instead of the pseudonym of Dvorsky, as when first played a decade and a half ago. In its material and handling, it can give pointers to some of the modernists of today.

A "Sinfonia Dialecta," of Arthur Lourié, a Russian composer now living in Paris, was the novelty of the program. This unorthodox symphony, however well it fulfilled theories of its composer, left a distinct impression of monotony, despite the exceptional performance.

The request program which concluded the season listed the Vorspiel to "Meistersinger," the Brahms First Symphony and the Bach Passacaglia in C Minor, in Mr. Stokowski's transcription for orchestra.

### Novelties by Symphony Club

The Symphony Club, under the sponsorship of Edin Fleisher, gave its twenty-first annual program on April 26 in the Academy of Music, which was

filled to the last seat. Most of the numbers were given for the first time in Philadelphia and some of them had their American premieres. Both the small orchestra of younger players, under Edwin H. Groer, and the full orchestra, under William F. Happich, were heard. The first played Reznicek's "Overture to a Comedy," Villiers Stanford's "Suite of Ancient Dances" and two sections from the "Hebrides" Suite, for string orchestra. The latter gave three excerpts from Franco da Venizia's "Venetian Suite" (including a colorful "Carneval" and a charming "Madrigale") and Hugo Kaun's "Hanne Nuette," a symphonic poem. Bessie Gottreich, pianist, played the Mozart A Major Concerto with facility. Mr. Happich and the full orchestra gave a good accompaniment.

W. R. MURPHY

### Neighborhood Music School's Final Student Concert

The Neighborhood Music School, Janet D. Schenck, director, gave its final student concert on the evening of April 17, with Hugh Ross, of the Schola Cantorum, conducting the chorus in works of Bach, Purcell, Brahms and others. Hugo Kortschak of the faculty led the senior orchestra in a Mendelssohn work, and Fannie Levine conducted the intermediate orchestra.

Julius Shaier and Ruby Kingsley played the Bax Violin Sonata, and the former took part in a Schubert Quintet with Rachmael Weinstock, Oliver Edel, Esther Shaier and Dora Zaslavsky.

This concert was held in the new building which was the gift of Mrs. John Hubbard, and which has proved so splendid an environment for the furtherance of the school's ideals and aims. F.

## NOTED ARTISTS FOR WESTCHESTER FESTIVAL

### Operatic Production Feature of Programs under Stoessel—Paderewski to Appear

WHITE PLAINS, May 5.—The seventh annual Westchester County Music Festival will be held May 20, 22 and 23 at the Recreation Centre here.

Ignace Jan Paderewski will be the soloist on the second night. Other soloists who will appear are Margaret Matzenauer, contralto; Irene Williams, soprano, and Catherine Akins, soprano, all on the opening night, in a stage presentation of Gluck's "Orpheus" with a chorus of 200 and 100 dancers, and John Charles Thomas, baritone, on the final night. Albert Stoessel will be the conductor.

The Westchester County Junior Festival is scheduled for May 14 and 15. The Junior Chorus of 2000, the High School Chorus numbering 1200, the High School Orchestra and the High School Band will take part. These programs will be conducted by Victor L. F. Rebmann, with Percy Grainger and Mr. Stoessel as guest conductors.

### Alfred Cortot School of Piano Honors Scholarship Winners

Mlle. Berthe Bert, director of the Cortot School of Piano, held a reception on May 1 in honor of four students who received scholarships for study in Paris this Summer under M. Cortot. These scholarships were given by Mrs. George Butler of New York and the recipients were Mrs. H. Dundes, M. Lampsi, W. D. Long and L. Robison.

Clary de Vreux, former student of the school played a group of Debussy's Preludes, and David Barnett, also a former pupil of Mlle. Bert and M. Cortot, performed Chopin's fourth Ballade.



## SZELL CONCLUDES ST. LOUIS SERIES

### Hindemith Concerto Is Novelty of Symphony Programs

ST. LOUIS, May 5.—Georg Szell took his farewell as conductor in the closing pair of concerts by the St. Louis Symphony on March 27-28, which marked the end of the guest system, at least for two years. His conducting of an intensely interesting program brought to a conclusion a season of extremely diversified music, which was, however, marked by an absence of American compositions.

Mr. Szell gave a beautiful reading of Brahms's Symphony No. 4, in E Minor, inspiring the men to great heights of expression, taking into account the most minute details, yet giving the whole a studied and extremely artistic treatment. There were virility and warmth in his performance.

The second half brought a novelty in Hindemith's Concerto for orchestra, Op. 38, a work of ultra-modern tonalities and odd rhythms. It was followed by Ravel's Bolero, which Mr. Szell built up to a superb climax. This was by far his best concert and brought him a well deserved ovation.

Two interesting programs, largely of modern works, were given at the Modern Arts Festival held on April 8 and 9 at the Park Plaza Hotel. Those heard in a chamber music program were Max Steindel, 'cellist; Joseph Faerber and Francis Jones, violinists; Phillip Neeter, viola; Edward A. Murphy, horn; Eremete Simonazzi, oboe, and Mrs. David Kriegshaber, piano. On the following day a recital was given by Paul Nordoff, composer and pianist.

#### Opera Manager Resigns

David I. Russell, who has been general manager of the St. Louis Municipal Opera since 1919, has resigned both this post and his membership on the board. The opera this year will be under the management of J. J. Shubert, who will name his own assistants. Mr. Russell has been associated with theatrical enterprises since his arrival in St. Louis many years ago and is generally credited with a major part of the success achieved by the opera seasons.

SUSAN L. COST

#### Library of Congress Concert Honors Longworth's Memory

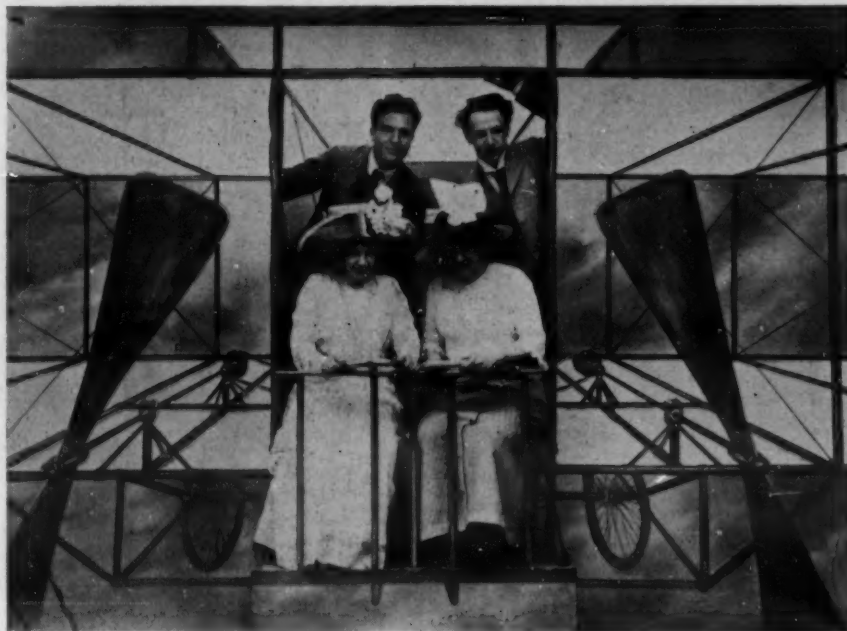
WASHINGTON, May 5.—The tenth concert in the series at the Library of Congress was given in memory of the late Nicholas Longworth on the afternoon of May 3. Those participating were Harold Bauer, pianist; Efrem Zimbalist, violinist; Wallace Goodrich, organist, and the Musical Art Quartet.

The program included Bach's Air for violin and organ. Beethoven's Quartet in B Flat, Op. 18, No. 6, and Brahms's Sonata in D Minor, Op. 108, for violin and piano.

#### Associate Group Formed for Neighbor- hood Playhouse

The Neighborhood Playhouse Associates was recently formed, with Mrs. Robert H. Davis, Jr., as chairman. The purpose of the group is to foster the productions, the educational and the musical research work of the company.

## Indulging in a Flight of Fancy



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*Whether This Is a Real Airplane or a Photographer's Approximation of One Is Left for the Reader to Determine. One Never Could Tell What Might Happen in Those Days—How Long Ago Is Not Specified. With a Little Scrutiny the Passengers Can Be Recognized as Bruno Walter (Left), Ossip Gabrilowitsch, Clara Clemens Gabrilowitsch (Left) and Mrs. Walter*

## METROPOLITAN GIVES BALTIMORE SEASON

### Fine Performances Mark Tenth Annual Opera Engagement

BALTIMORE, May 5.—The Metropolitan Opera Company concluded its local series on the evening of April 18, with a brilliant performance of "Traviata," which attracted a record attendance. The tenth annual Spring visit of the organization met with financial returns beyond expectation, according to Frederick R. Huber, local representative for the series.

Rosa Ponselle as Violetta, Lauri-Volpi as Alfredo and Lawrence Tibbett as Germont, with Tullio Serafin conducting, added lustre to the Verdi opera. "Lucia," with Vincenzo Bellezza conducting, offered a fine medium for the delightful coloratura artist, Lily Pons. Her success was astounding. Armand Tokatyan gave admirable support as Edgardo.

#### A Vivid "Tosca"

The second evening introduced Maria Jeritza as Tosca. Her unusual interpretation was accorded much applause. The new French tenor, Georges Thill, as Cavaradossi, was received very favorably, and the Scarpia of Mr. Tibbett gained appreciation for this sterling artist.

The opening bill, "Mignon," gave ample opportunity to Lucrezia Bori in the title role and to Miss Pons as Philine. Beniamino Gigli gave a robust interpretation as Wilhelm Meister. Among the assisting artists, Alfredo Gandolfi, Ezio Pinza, George Cehanovsky and Gladys Swarthout were greeted warmly. Louis Hasselmans conducted "Mignon" with fine appreciation for its melodic details. Incidental dances by Lillian Moore, Rita de Leporte and the ballet members added to the picturesqueness of the performances.

The Baltimore Music Club, Mrs. Martin W. Garrett, president, sponsored a lecture by Ruth Gervais, on

the subject "From Early Greek Music to Modernism." A chronological program was illustrated by club members.

A Schubert Memorial concert, on the evening of April 12, introduced two artists to the local public at the Baltimore Museum of Art. Flora Collins, mezzo-soprano, sang effectively. Olga Zundel, 'cellist, disclosed a charming style and abundant technique. Romola Singer and Mme. Lily Sang-Collins supplied the accompaniments.

FRANZ C. BORNSCHNEIN

### CINCINNATI SYMPHONY EXTENDS SCHEDULES

#### Symphony to Give Two Series of Sub- scription Concerts—Revive Popular Programs

CINCINNATI, May 5.—Coincident with the end of its thirty-sixth season, the Cincinnati Symphony has announced its plans for next season.

The number of concerts given in the regular series is to be increased to twenty-four. The evening concerts will be given on Thursday and Saturday evenings instead of all being heard on Saturday nights, as heretofore. It will be possible to purchase seats for any twelve concerts of the season, whereas in the past the entire quota of concerts was included in the season subscription.

Eugene Goossens will conduct all save two pairs of concerts, which will be led by Vladimir Bakaleinikoff, assistant conductor. The popular concerts, abandoned several seasons ago, will be resumed. Five young people's programs will be given.

Among the soloists already engaged are: Harold Bauer, E. Robert Schmitz, Harriet Cohen, Walter Gieseking, Benno Moiseiwitsch and Henri Deering, pianists; Paul Kochanski, Jacques Thibaud and Nathan Milstein, violinists; Maurice Maréchal, 'cellist; Grace Moore, soprano, and Richard Crooks, tenor. Others will be added to the list later.

SAMUEL T. WILSON

## LOS ANGELEANS PAY TRIBUTE TO PATRON

### Special Philharmonic List Played in Honor of William A. Clark

LOS ANGELES, May 5.—The Los Angeles Philharmonic gave a special concert, sponsored by the Chamber of Commerce, in the Auditorium on April 14 as a tribute to William A. Clark in recognition of his supporting the orchestra through its first twelve seasons. Owing to illness, Mr. Clark was unable to attend, but sent a message of appreciation.

Another special Philharmonic program was that played in Bovard Auditorium under the auspices of the University of California on April 13.

The last program but one in the Philharmonic's regular subscription series brought Mozart's Symphony in E Flat, the "Hero's Life" by Strauss, and Schönberg's arrangement of the Prelude and Fugue in E Flat which Bach wrote for the organ. Dr. Artur Rodzinski's reading of the Strauss work was outstanding for vitality and power; the solo was played by Sylvain Noack, concertmaster, with fine feeling. Mozart's symphony received a less convincing treatment. Although there was no soloist in the ordinary acceptance of the term, the audience was large.

#### Tchaikovsky Program

A Sunday afternoon concert by the Philharmonic was devoted to Tchaikovsky, the list being made up of the Fifth Symphony, the Polonaise from "Eugen Onegin," the "1812" Overture and the Variations on a Rococo Theme for 'cello, the last-named being brilliantly played by Kolia Levienne.

Two recitals by Paderewski, given under the Behymer management, attracted capacity audiences. A colorful concert was given by the Russian Cossack Chorus, led by Sergei Sokoloff, in the American Legion Stadium of Hollywood on April 13. An attractive violin program was that played by Joseph Lampkin, a pupil of Hubay, who delighted his audience in the Baltimore on April 15.

HAL DAVIDSON CRAIN

### Beryl Rubinstein to Head Piano Section at Anglo-American Conference

CLEVELAND, May 5.—Beryl Rubinstein, dean of the Cleveland Institute of Music and well-known pianist, has accepted an invitation to serve as American chairman of the meetings to be held by the pianoforte section at the Anglo-American Music Conference in Lausanne, Switzerland, from July 31 to Aug. 7. The invitation was extended by Paul J. Weaver, American chairman of the conference, who wrote that the committee had unanimously chosen Mr. Rubinstein for the post.

### Giannini Acclaimed as Tosca at Ham- burg Opera

HAMBURG, May 1.—Dusolina Giannini, soprano, was hailed in her first appearance as Tosca at the Hamburg Municipal Theatre on April 22, receiving forty curtain calls from a packed house. Crowds cheered her as she left the opera after the performance, and gathered later before her hotel to give her an ovation.